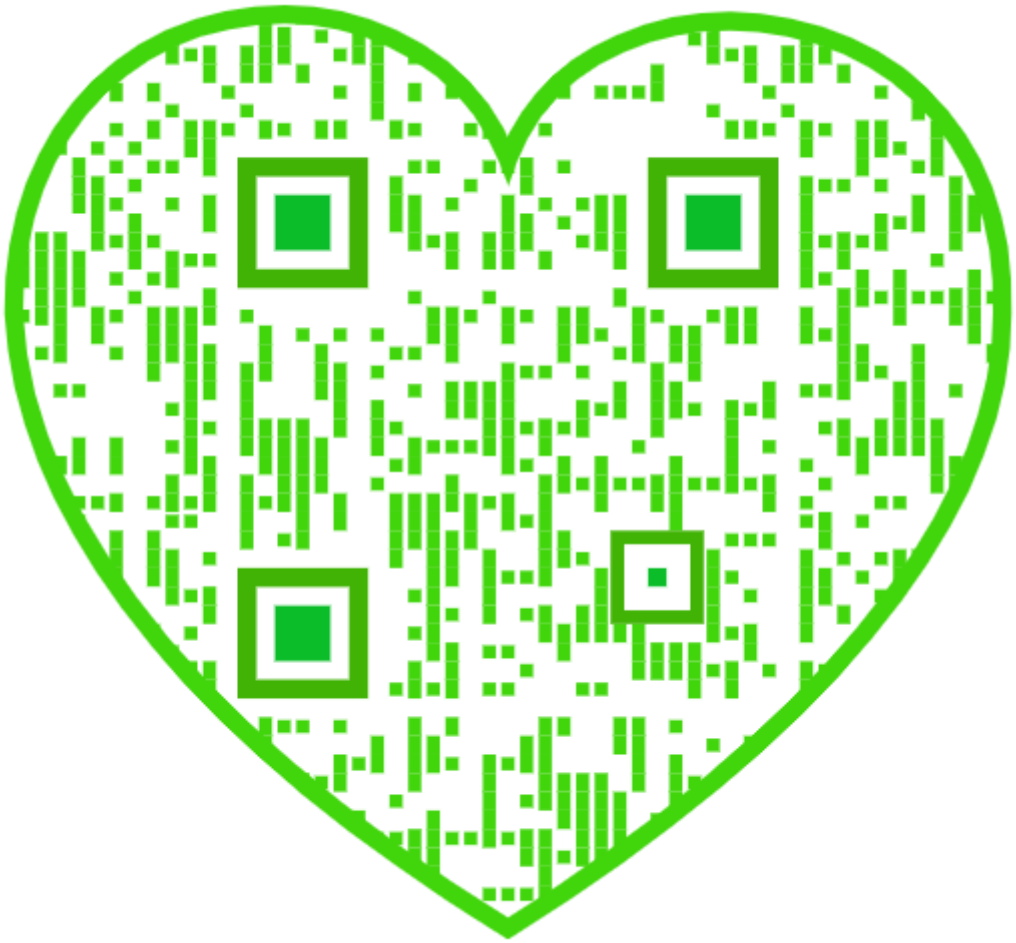
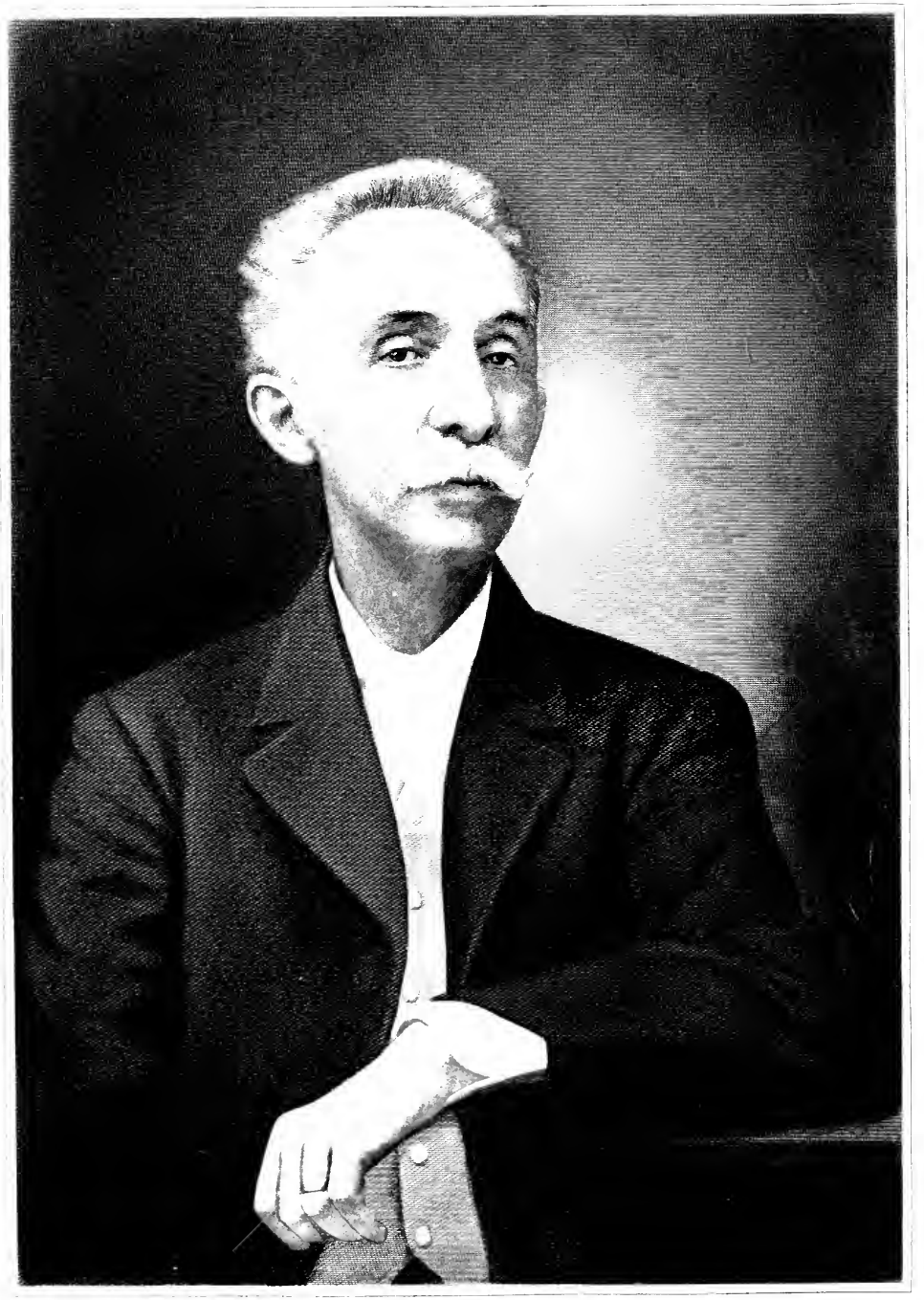




Albert Hastings Pitkin,

Early American Folk Pottery

including

The History of the Bennington Pottery

BY

ALBERT HASTINGS PITKIN

Curator of Wadsworth Atheneum and Morgan Memorial Hartford Conn.
Member of the Connecticut Historical Society
Member of the Walpole Society
Member of the Society of Mayflower Descendants
in the State of Connecticut

HARTFORD CONNECTICUT

MDCCCCXVIII

COPYRIGHT
BY
MRS. ALBERT HASTINGS PITKIN

THE CASE, LOCKWOOD & BRAINARD CO.
HARTFORD, CONN.

This Edition is limited to Two hundred and Sixty copies of which this is No. .

Early American Folk Pottery

including

The History of the Bennington Pottery

Contents

List of Illustrations (Bennington) 7
Preface 11
History of the Bennington Pottery 15
Catalogue of Bennington Pottery 50
Marks of Bennington Pottery 69

List of Illustrations (Early American Folk Pottery) 77
Introduction 79
Early American Folk Pottery 79
Catalogue of Early American Folk Pottery 115
Tributes and Resolutions on the Death of Mr. Albert Hastings Pitkin 129
Index 146

List of the Illustrations of the Bennington Pottery

No. 1.
Grave-stone in Old Bennington Graveyard, of Captain John Norton, the Pioneer Potter 16

No. 2.
Group of Granite Ware (left) and Parian (right) Water Pitcher, First Parian Ware made in the United States. Marked: "United States Pottery, Bennington, Vt.," circa 1846. Height, 9 inches.
Granite Ware Water Pitcher, Dark Blue under glaze and heavy Gold decoration. Height, 9½ inches 18

No. 3.
Group of Pitchers (from left to right).
Pitcher, green, light yellow and brown. Height, 7 inches.
Pitcher, light green and yellow. Height, 7½ inches.

Pitcher, dark brown, marked: "Norton and Fenton, Bennington, Vt." in a circle. Rockingham. Height, 8 inches.

Pitcher, brown glaze. Marked: "Norton and Fenton, East Bennington, Vt." in two horizontal lines. Height, 6½ inches. Extremely rare.

Pitcher, decoration, dark blue, yellow, green, brown and orange. Mark: "Lyman and Fenton, Bennington, Vt., 1849" in usual circular mark. Flint enamel. Height, 6 inches.... 20

No. 4.
Group of Flint Enamel.

Pitcher, brown glaze, reeded. Impressed mark in a circle, "Norton and Fenton, Bennington, Vt." Height, 8 inches.

Covered Jar, reeded. Height, 9 inches.

Pitcher, dark brown Hunting Scene. Flint enamel. Height, 7 inches ... 22

No. 5.
Large Water Cooler 24

No. 6.
Group of Flint Enamel.

Coffee-pot, Tea-pot, Creamer and Sugar Bowl 26

No. 7.
Flint Enamel Foot Bath. Large elliptical mark. Diameter, 21 inches 28

No. 8.
Pitcher, hound handled. Decoration, Grapes and Leaves. Rockingham.

Water Pitcher. Flint enamel, tortoise-shell decoration. Signed "Lyman, Fenton and Co. Fenton's Enamel, Pat. 1849, Bennington, Vt." Height, 10½ inches.

Water Pitcher. Flint enamel. Marked in circular mark "Lyman & Fenton, Fenton's Enamel, Bennington, Vt." Height, 11 inches.

Little Covered Jar. Reeded. Tortoise-shell. Height, 7 inches 30

No. 9.

Lion on base. Flint enamel. Mark: "Lyman, Fenton & Co. Fenton's Enamel. Pat. 1849. Bennington, Vt."

Lion not on base. No mark. Flint enamel.

Lion on base. Very curly mane. Mark: "Lyman, Fenton & Co. Fenton's Enamel. Pat. 1849. Bennington, Vt." Flint enamel 32

No. 10.

Deer on base. Flint enamel. Height, 11 inches. Mark: "Lyman Fenton & Co. Fenton's Enamel. Pat. 1849. Bennington, Vt." 34

No. 11.

Doe on base. Flint enamel. Height, 11 inches. Mark: "Lyman Fenton & Co. Fenton's Enamel. Pat. 1849. Bennington, Vt." 36

No. 12.

Dogs with Baskets of Flowers. One, Parian Ware 38

No. 13.
Parian Pitcher 40

No. 14.
Vase. Scrodled Ware. Tulip shaped. Height, 9 inches. Unusual piece in Scrodle Ware 42

No. 15.
Child at Prayer. Parian 44

No. 16.
Monument composed of various Bennington Wares, exhibited at the New York Crystal Palace, in 1853 46

No. 17.
Water Cooler. Flint enamel 48

Preface

Having devoted much time, during the past thirty-five years, to research work, and the study of Early American Potteries, and their output, I long since concluded that the pottery established in the first decade of the Nineteenth Century, at Old Bennington, Vermont, and its successors, was probably the most important pottery of New England, during the first half of that century.

To the study of this noted pottery, I have given so much time, obtaining so much historical data, and so large a Collection, of its most interesting productions, in great varieties of bodies and glazes, that my dear friend, the late Dr. Edwin A. Barber of Philadelphia, the foremost ceramist, and the most prolific author on the subject in our country, exacted from me, the promise that I would cause to be published the information which I had obtained, relative to this Pottery.

I offer this explanation as my reason for presenting this work to the public.

My principal sources of information have been the potters, themselves, those *who worked* at this pottery, of whom only a few are now living.

When one realizes that the Bennington Pottery has now been closed nearly sixty years, and that the men employed there would be seventy-five, or more, years old, one can readily perceive, that, in some instances, memories may have failed. Hence slight inaccuracies may have crept in. But I have endeavored by a comparison of statements, as given by the different workmen, to as much as possible eliminate, or correct such statements, if in any way conflicting one with another.

Without serious attempts at literary style, I present these pages to the reader.

ALBERT HASTINGS PITKIN.

Hartford, Connecticut.
September, 1917.

The History of the Bennington Pottery

The History of the Bennington Pottery

Manufacturing interests in the United States, previous to 1800, were somewhat limited in extent and variety.

Among these industries, that of the potter, seems to have been prominent and we find records of small potteries well distributed throughout New England. These early potteries produced what are now called "red wares" and "stone wares," the latter becoming more abundant later on. The red wares were made from common brick clay, thoroughly levigated, fired at a comparatively low temperature, lead-glazed and more or less decorated, in colored slip, in a large variety of forms and sizes such as: — pitchers, cups, mugs, jugs, bottles, pie-plates, milk-pans, jars, crocks, bread-trays, and many toys and shelf ornaments, but principally articles of utility. The stone wares consisted largely of crocks, jugs, bottles, jars, and churns and were salt-glazed.

Connecticut seems to have led the other New England States, both in the number of her small potteries, and the amount of their out-put.

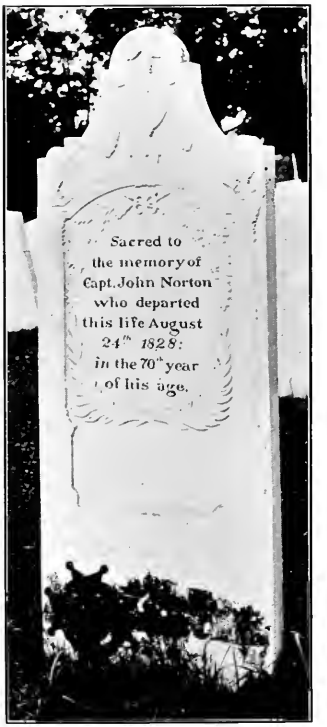
John Pierce, was born in Wethersfield, Connecticut. He went to Litchfield, Conn., in 1753, where he established a pottery. He was well-known as " Potter Pierce."

David Norton left Durham, Connecticut, and moved to Goshen, Connecticut (an adjoining town to Litchfield) about 1752. John Norton, the fourth child of David Norton, was born in Goshen, Connecticut November 29th, 1758, and married March 6th, 1782, Lucretia, daughter of Capt. Jonathan Buel, of Litchfield, Conn. He was known as Captain John Norton, and as we shall see, later on, was " Bennington's Pioneer Potter."

Capt. John Norton was with Capt. Goodwin, at New York, in 1776. Also, in the service in 1780. He was one of the selected guard, which was stationed around the scaffold at the execution of Major Andre. (See History of Goshen, for this War Record.)

In addition to the potters mentioned above, was Jesse Wadhams, and Hervey Brooks. These constituting what I would designate as the " Litchfield Group, of the Early Connecticut Potters."

Capt. John Norton and his wife, left Goshen, Conn., and went to Williamstown, Mass., and Luman Norton, their oldest son, was born there, February 9th, 1785. The following Spring, they moved to Old Bennington, Vermont. Capt.


Sacred to
the memory of
Capt. John Norton
who departed
this life August
24th 1828:
in the 70th year
of his age.

No. 1.

Norton purchased land in the south part of the town, comprising what is now the Moses Wilson, the W. S. Hinman, and the Charles Tudor farms, about a mile and a quarter, south of the Old First Church of Bennington, and he built his pottery, opposite the spot where the Hinman house, now stands.

Five years later, he built the house standing north of this property which is now occupied by Charles Tudor and which was known for many years, as the "Old Norton Homestead." His oldest son, Luman, built the Hinman house.

Capt. Norton carried on farming, and about 1793, established a Pottery. The Captain was nicknamed "Potter Norton."

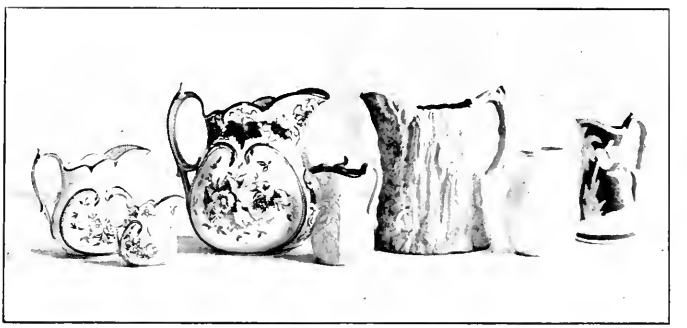
From whom, Captain John Norton learned the pottery trade, has not been accurately ascertained, but there were several potters, in Litchfield County (referred to above) in his day.

Presumably, Capt. Norton was originally a maker of what are now known as red wares. Every indication tends to show, that in his first pottery, at Bennington only salt-glazed stone ware was produced. He made ordinary house-hold utensils. Several pieces of this ware are known to be in existence. John Norton died in 1828. In 1831, his son Luman, or Judge Norton, as he was known, moved to the present village of Bennington, and built a pottery on the site of the present building. It was about the same size and style of architecture. Here the business was conducted on

a much larger scale, and they manufactured stone ware, yellow ware and Rockingham, which is a yellow ware, spattered before firing, with a brown clay, which gives it the mottled appearance. It was first made in England at the Swinton Pottery, on the Estate of Charles Marquis, of Rockingham, which gave the name.

All this was before the days of traveling salesmen. The ware was packed into large wagons built for the purpose. They had high sides and were painted dark green, and in large yellow letters was printed "Bennington Stone Ware," and in much smaller letters "Norton Pottery." It required four horses to draw these wagons, and that they should be perfectly matched was a subject of much pride. These wagons went through New England and the ware was sold at the general stores. To drive these teams, and sell this Bennington ware, was considered the best position, for young men, that the times afforded. It required considerable versatility to be able to handle four horses over all sorts of roads, sell the ware, and get home safely, with the money. Very little business in those days was done through banks. In suitable weather these young men wore silk hats, in the style that was appropriate at that time. Among the early drivers were Edward Norton, Henry Hall (who was Governor Hall's son), George Rockwood, and E. L. Nichols.

In 1839, Judge Norton took his son-in-law Christopher Webber Fenton, of Dorset, Ver-



No. 2.

mont, into business with him. He had previously learned the pottery trade, at a red earthen-ware pottery at Dorset, Vermont. Soon after, we find the firm, "Norton and Fenton, Bennington, Vermont" (Mark 1,) impressed on the octagonal pitchers, of the "single glaze" Rockingham ware. This mark also appears on elliptical form, on similar pitchers (Mark 2).

A few years later, we find the mark "Norton and Fenton, East Bennington, Vermont" (Mark 3) showing that they had moved to what is now the town of Bennington, which was then called "Algiers" in derision, by the residents on the Hill.

About 1828, Mr. Fenton married Judge Luman Norton's daughter, Louisa, and Judge Norton had erected, on Pleasant Street, the large and commodious brick mansion, the west side of which was occupied by Mr. Luman Norton's family, and the east side by that of Mr. Fenton. Here, on the adjoining land, was erected the first down-town pottery, and it was conducted, for the first years of its existence, under the name "Norton and Fenton" (Mark 4).

Christopher Webber Fenton was born in Dorset, Vt., in 1806, where he learned his trade as a common red-ware potter. No record has been found, showing the date when Mr. Fenton went to Bennington. Had he done so as soon as he finished his apprenticement in Dorset, he might have worked for Capt. John Norton one year. At the

end of which time, Captain John Norton died, in 1828. From the dates and ages given in the Norton Family Records, it is safe to assume that Mr. Fenton first associated himself with Mr. Luman Norton, Capt. John Norton's oldest son, succeeding Captain John Norton in business.

Later on, the firm became Julius and Edward Norton and still later, about 1865, Edward and Lyman P. Norton, then Edward Norton and Company, when Mr. C. W. Thatcher became a partner.

In 1846, Mr. Fenton wished to go into a more decorative line of ware, and Judge Norton did not care to, but he offered no objections to the younger men making the venture, and in the north wing of the Norton Pottery, Mr. Fenton, Julius Norton, and Henry Hall started the manufacture of Parian Ware. This is a hard porcelain, and took its name from the resemblance to Parian marble. They brought John Harrison from England to do their first modeling.

This partnership lasted but a few years, and Mr. Fenton leased from the Nortons the north wing of the old Stone Ware Pottery and was in business for himself alone, at which time the Mark used was "Fenton's Works, Bennington, Vermont" (Mark 5). During this period, we find the use of this Mark on pieces of various bodies, such as Rockingham, Cream Ware, Parian Ware, glazed and unglazed, and these, in various forms, and many quite elaborately ornamented.

No. 3.

This, evidently, was an experimental period with Mr. Fenton and the partnership, with the Norton's, having been severed by them, he was endeavoring to produce as large a variety of wares as possible, in order that he might enlist new capital from new partners, which he again succeeded in doing, for a partnership was formed with Alanson Potter Lyman (a Bennington lawyer), the firm name becoming "Lyman and Fenton."

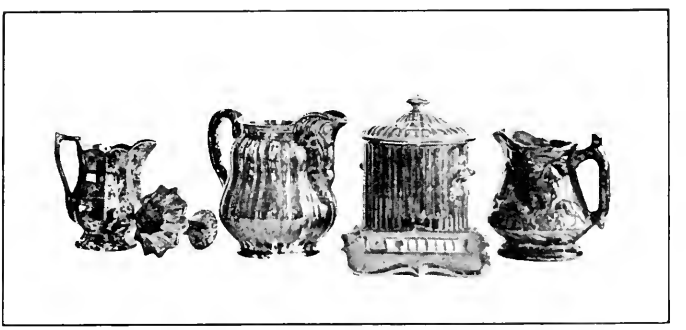
The Norton's relinquished their interest in this pottery in 1881, when it was sold to Mr. C. W. Thatcher, who now carried on the business, under the firm name, "The Edward Norton Co." and on whose sign we read, "Established in 1793." For several years past, no pottery had been made here, Mr. Thatcher dealing in western-made wares.

Thus we have a record, covering nearly one-hundred years, of the manufacturing and selling of Pottery by various members of one branch of the Norton Family, at Bennington Center, East Bennington, and Bennington, Vermont.

Captain John Norton and his wife are buried near the Congregational Church, in the old Cemetery at Bennington. From the Tablet we read, "Sacred to the memory of Capt. John Norton, who departed this Life August 24th, 1828, in the 70th. year of his age." (Plate No. 1.)

Many pieces of the Norton Pottery are to be found now, bearing the Firm names. These are invariably, Stone Ware. Capt. John Norton may have made Red Wares for a few years, but no marked pieces of this have been found. Moreover, specimens of Red Ware are seldom seen in Bennington vicinity, and brick-work was not often seen, the local clay being best adapted to the making of Stone Ware. Mrs. W. B. Walker has an ink-well and several pieces, which were dug out of the ground, at the old Norton Pottery, when the men were ploughing. Mrs. L. S. Norton has a jar, which Tradition said, was one of the first pieces made at the old Norton Pottery, on the farm. The Ostrander family in Hoosick, N. Y., have a similar piece, on the bottom of which is written, "This was made in the old Norton Pottery."

The earliest settlements in Bennington were in that part, long known as Bennington Center and more recently called Old Bennington. It was settled in 1761, by the Robinsons, Deweys, and other prominent families. From their homes went forth valiant Christians, under whose leadership was enacted the memorable event of August 16th, 1777. This event is commemorated by a magnificent shaft, three hundred and six feet in height, standing at the upper end of Monument Avenue, a little more than a mile west of the village. Many of the farms of the early settlers, extended to the present limits of the village which



No. 4.

was then known as East Bennington and in derision, called "Algiers."

Among the fine old houses of Bennington Center, now standing, the most interesting is the Robinson house, built in 1796. It is still in the possession of and occupied by a direct descendant of its builder, Mr. George Robinson. Within are still many choice specimens of antique furniture, family heir-looms and veritable Revolutionary relics.

The grand old-style mansion which was built by Judge Luman Norton, is also an interesting house. It was built in 1838. Mr. Samuel Keyes contracted for the masonry at a cost of eight hundred dollars ($800.00). Later, when Mr. Keyes built the kilns for the United States Pottery he remarked that each kiln required more bricks than did that large mansion which leads us to believe that the kilns were large ones for that date.

There is conclusive evidence that Mr. Fenton was associated with Mr. Norton, in the early part of Mr. Fenton's career in Bennington. Stone Ware jugs and crocks are often found marked "Norton and Fenton, Bennington, Vermont." There is a fine large water pitcher, hexagonal in shape, on each panel a floral design, in relief. This pitcher has a dark brown glaze, is of a cream colored pottery body and bears on the under side the Mark "Norton and Fenton, Bennington, Vermont." This is in the Pitkin Collection. A companion pitcher, in circular form bear-

ing the same mark, may be seen at Pennsylvania Museum.

So far as has been ascertained the firm known as Norton and Fenton made nothing but Stone Ware and brown-glazed pottery.

About 1845, when we find Mr. Fenton alone in the business as is shown by the mark "Fenton's Works, Bennington, Vermont" (Mark 5). It is found on Rockingham ware, Parian, and pottery of a yellow body.

About this time, in 1845, was produced the first Parian ware, made in the United States, which was only three years after its first appearance in England.

A Parian pitcher bearing this mark is in the Pitkin Collection, in the Morgan Memorial at Hartford, Connecticut. The Rockingham piece, in the Pitkin Collection, so marked, is an octagonal water-cooler, of yellow body mottled in light brown. In the same Collection is also a beautiful sugar bowl, elaborately decorated with vines and flower bearing the same mark.

We must infer, that Mr. Fenton was a practical potter, of extraordinary skill, well-nigh a genius at his trade, artistic in his tastes, a naturalist, something of a chemist, a profound student, probably erratic and perhaps visionary. He was never content to plod along under moderate success but must needs pull down and build larger, thereby exhausting capital and presumably, the patience of his partners. On the whole a far bet-

No. 5.

ter potter than financier, as is evidenced by the frequent and numerous changes in the partnerships of which he was a member.

Presumably much elated over his success shown in his early productions in Parian, Rockingham and other wares, he was enabled thereby, to interest Bennington gentlemen, securing their co-operation, as capitalists and formed the partnership of "Messrs. Christopher Webber Fenton, Henry D. Hall and Julius Norton, in 1846."

They produced yellow, Parian and Rockingham wares, still occupying a part of the Old Stone Ware shop of the Norton's. Mr. Hall remained in the firm only a short time. Next, Mr. Norton withdrew. The firm then became "Lyman and Fenton," with the admission of Mr. Alanson Potter Lyman, a prominent lawyer of Bennington.

Soon after this, Mr. Calvin Park took an interest and the firm name was known as "Lyman, Fenton and Park." Mr. Park remained a partner but a short time.

During this period, November 27th, 1849, Mr. Fenton obtained from the United States Government, the Patent for the process of applying colors to the flint-enamelled wares.

United States Patent Office.

C. W. Fenton of Bennington, Vermont.

IMPROVEMENT IN GLAZING POTTERY-WARE.

Specification forming part of Letters Patent No. 6,907, dated November 27, 1849.

To all whom it may concern:

Be it known that I, Christopher W. Fenton of Bennington, in the county of Bennington and State of Vermont, have invented a new and useful improvement in the application of colors and glazes to all articles made of potters' materials —such as crockery, earthern, and stone ware, signs and door-plates and knobs, picture-frames and architectural ornaments; and I hereby declare that the following is a full and true description thereof.

The article to be colored and glazed, being in the usual state for applying the glaze, is immersed in a transparent under-glaze, then with a small box perforated with holes the colors are thrown or sprinkled on through the holes over the surface of the article in quantity to produce deeper or lighter shades, as may be desired, leaving a part of the surface for the body of the article to show through in spots. By fusion in the kiln the colors

No. 6.

flow and mingle with the under glaze, and are carried about over the surface in various forms, and the article is thereby made to present a close imitation of the richest shells, varigated stones, or melting and running fluid, almost every variety of rich and beautiful appearance being produced by flowing and mingling of the colors with the under-glaze, and the appearance of the article being varied according to the complexion of the body of the article and the colors and quantity thrown upon it.

The colors may be applied to the article by other means than that of the perforated box, provided the same effect is produced. What I claim as my invention, and desire to secure by Letters Patent, is —

The coloring of the glaze of pottery-ware by the means substantially as herein set forth and described.

C. W. FENTON.

Witnesses:

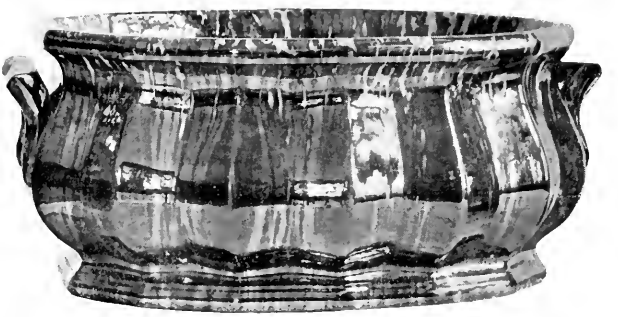
A. P. Lyman
L. Norton.

Note particularly, that the fore-going Patent covered only the coloring process, and not the composition of the flint-enamelled glaze, which had previously been made by Mr. Fenton and co-temporaneous potters, among them the Bennett Brothers of Baltimore, F. Bagnall Beach of Philadelphia and others of lesser note.

The mark used at this time was "Lyman Fenton and Company. Fenton's Enamel. Patented, 1849. Bennington, Vermont" (Mark No. 6). The use of this Mark was continued for several years on the best examples of Rockingham ware.

Shortly after this, another change of partnership occurred, when the United States Pottery was formed. They occupied the building directly across the small stream from the Norton Stone Ware Works. Here was erected, what, for those days, was a very large establishment having six kilns. These kilns were built by Samuel Keyes a brick mason, who in previous years, did the masonry work on the double brick mansion of the Nortons, before mentioned, and Mr. Anson Peeler, a master carpenter, erected the large and suitable buildings, on the north bank of the small tributary of the Walloomsac river, across the stream from the Norton works. The reorganized firm took the name of the "United States Pottery." Among the several capitalists interested in this venture were Messrs. Lyman, Fenton, Park, Gager, Dr. Hollis and others. Finer wares were attempted, elaborately decorated Parian, white granite and a small quantity of soft paste porcelain. The factory mark used at this period, was "The United States Pottery" in three designs. (Mark No. 7.)

Mr. Fenton was a skilled craftsman, who had learned the finer elements of the potter's trade.



No. 7.

He, it was, who discovered in Vermont the fine kaolin clay and the minerals which were used in making the various wares. Mr. Fenton took out a Patent for flint enamelled ware, which was an improvement on the Rockingham, in its durability and the great variety of its coloring. It was plain, mottled and striped, the latter, sometimes being called "scrodled" or "lava." There is an example of this ware in the Pitkin Collection which is a tulip shaped vase in cream color with brown markings. (Plate No. 14.)

Workmen were sent for, from the Staffordshire district, England, from Belgium and Germany, and many of the natives of Bennington, here, learned and applied their trade. The payroll, at one time amounted to Six thousand dollars a week, and about one hundred men were employed.

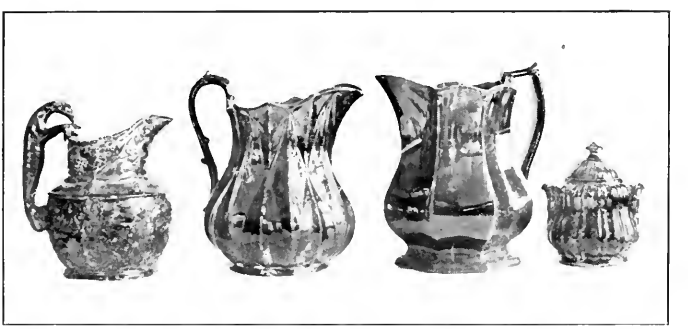
Theophile Fry, who came either from France or Belgium, and Daniel Greatbach were the principal artists and designers. Greatbach was an Englishman, who had worked for the Jersey City Pottery and his name is always connected with the hound-handled pitchers (Plate No. 8) which he modelled first, for that pottery. In 1850, when he joined the United States Pottery, he altered that and other designs which he had made at the Jersey City Pottery and reproduced them at Bennington. The hound handle pitcher of this period is the finest and much superior even to the later one, reproduced by him at Trenton. A spirited

deer hunt in relief was represented on one side and a boar hunt on the other, while a grape vine covered the neck and shoulder. It was in three sizes, usually in brown.

Daniel Greatbach came of a family of potters, and is said to have worked for the Ridgways in England, before coming to America. The idea of using a dog for a handle was not original with him, for it had been done at Brampton in Derby-shire, many years previously, and the Doultons also produced large stone ware mugs, with three hound handles. The Bennington pitchers differ from the Jersey City, in having the head of the hound free from the paws, and the vine is heavier on the former (Old China, pp. 95-6). When the United States Pottery closed, Greatbach went to South Carolina and then to Peoria, Ill., when he sold the mould for his jug. It is now in the possession of the Vance Faience Co., who have issued a few copies which bear their name.

Among the potters who came from the Staffordshire district, may be mentioned Daniel Greatbach, the chief modeller, who came to Bennington from the Jersey City Pottery, William Leake and his brother Charles Leake, who were both pressers, John Leigh, and Enoch Barber, who were both mold-makers, Joseph and Henry Lawton, and John Harrison, a modeller.

Notes on the Workmen have been furnished by Mr. W. G. Leake of Bennington, as follows: "From Staffordshire, William Hollins,



No. 8.

presser, William McLea "jigger-man," Thomas Platt, kiln-placer, James Caldwell, slip-maker, and his brother John, clay-maker, John Caldwell, Jr., thrower, John Sedman, presser, William Seabridge, kiln-placer, and Dick Moon, kiln-placer. The two Leakes went to Trenton, N. J., to Phoenixville, Penn., about 1878, then to Elizabeth, N. J., with L. B. Beerbower and Co., and they were the "Company." They sold out about 1887. At Elizabeth, New Jersey, they had the "Old John Pruden Red Ware Pottery." Theophile Fry, the chief decorator, was from Belgium. Mr. William G. Leake's grandfather, was a color maker for the Ridgways, at Staffordshire, England. William Burtleman was from Germany. Stephen Theiss was from Germany."

Mr. Leake, Sr., Enoch Moore and John Leigh went to West Troy and had a Stone Ware Pottery. Mr. Leake returned to Bennington about 1861, and made Rockingham Ware in the north end of the Stone Ware Pottery, for about three years.

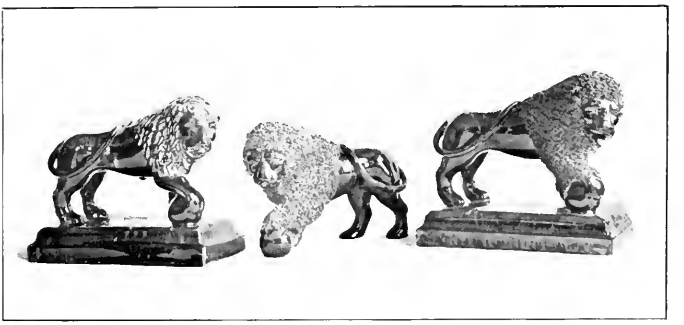
Other names from Staffordshire furnished by Mr. Leake were Joseph Alsop, kiln-placer, John Molds, kiln-placer, John and William Cartwright, Joseph Tunicliff, turner, Enoch Lear, thrower, James Baker, turner, John Burglin, warehouse man, William Wray, turner, Leonard Wray, presser, William Umpleby, presser, William Anderson, kiln-placer, William Owens, kiln-placer, William Maddock, presser. Mr. Leake, sr.,

worked for Adam Carey, at Poughkeepsie, N. Y., before he came to Bennington. Mr. William G. Leake was born in 1848. At ten years of age he was in the Bennington Pottery, where his father, William Leake, worked. William L. Leake and his brother Charles, were pressers. William G. Leake's uncle, John Leigh and Enoch Barber were both from Staffordshire. Samuel and James McDougal were from Glasgow. (Mr. W. G. Leake.)

Among the native workmen were Enoch Moore, foreman, Decius Clarke, superintendent, William Moore, Henry Moore, Byron Sibley, William Wells, Rufus Godfrey, Thomas Hutchins, Daniel and Patrick McGuire, Thomas Cullien, Augustus Danforth, Dr. Wilcox, pressman, Charles and Dwight Riddle, John Keough, Charles Sanford, charge of the finished Ware.

Mr. Henry S. Gates of Chicago furnishes the following data: —

"Stephen Theis was born in Mons, Belgium, in the year 1824. He learned the potter's trade in Europe, and worked in all its branches from the milling of the clay, to the drawing of the kiln. He also designed and modelled many pieces, before he came to America, which was in 1847 or 48. He went to Bennington to work in the United States Pottery about 1850, and he was employed there until it closed when he went to West Troy to work. Later on, a Stock Company, under the Leadership of Mr. Decius Clark started



No. 9.

the manufacture of Rockingham and yellow ware, in a part of the old United States Pottery building when Mr. Theiss returned to Bennington, and was in their employ as long as they continued the business. Afterward, he went to South Amboy to work. In 1866, he went to Worcester, Mass., to work for the firm of "Norton and Hancock" both, formerly, Bennington men. For several years before his death, he was foreman in the J. J. Jeffords Pottery in Philadelphia.

"Mr. Theiss married the sister of Mr. Henry S. Gates of Chicago and she is living in Clementon, N. J. She is an invalid and is seventy-nine years old.

"Theophilus Fry was a Frenchman and an expert decorator. He worked at the United States Pottery until it closed when he went to Trenton, N. J.

"Daniel Greatbach was inclined to be a recluse. He had a room on the second floor where he designed and cast the molds. This room was private and but few went into it. He was about sixty years old and weighed about two hundred and forty pounds. He had long hair that came to his shoulders and he was troubled with granulated lids."

Quite a number of girls worked in the pottery at the 'treading wheel' for the 'throwers' and helped 'stack up' finished ware in the packing room. They also examined the finished ware for defects. John Harrison came from England, to do the first modelling for the Parian ware.

Through Mr. Fenton's influence, Mr. D. W. Clark, Superintendent and Mr. E. Moore went to Kaolin. Dr. Wilcox also went with Mr. Clark and Albert Cushman, in December, 1858. Messrs. Fenton and Clark went from Kaolin to Peoria, Ill. Messrs. Hutchins, Sibley, Keough, and Godfrey tried to start up the United States Pottery again.

Calvin Park married Fanny Fenton, daughter of Mr. Fenton's first wife, who was a daughter of Luman Norton. Mr. Fenton's first wife died, and by his second wife he had a daughter, Louise Anna, whom her half-sister Mrs. Park adopted. Louise Anna Fenton married Major Henry D. Fillmore, whose daughter, Fanny Fenton Fillmore married Mr. Ralph H. White of North Bennington, Vermont.

In 1853 the works at Bennington were in a flourishing condition and over one hundred men were employed there. The Pottery's headquarters were in Boston but there were few ' China Shops ' in those days and the distribution was largely made by peddlers traveling from door to door in both city and country, who sold these new ornamental wares and figures of lions, cows, dogs, deer, etc., etc. (Plate Nos. 9, 10, 11, 12.)

Among many other forms were the book bottles lettered " Departed Spirits," or " the Battle of Bennington " Tobies, tulip-shaped vases, candle-sticks, pitchers, tea-sets and " coachman " bottles all in the Rockingham or flint-enamelled glazes.

No. 10.

It is often difficult to distinguish between Bennington and the similar wares made at other factories, but the marked examples help the collector in his comparisons and judgment.

Parian was an unglazed porcelain supposed to imitate Parian marble. It was moulded with elaborate floral designs in relief. Besides pitchers and vases a few statuettes were produced for mantle ornament, such as the Praying Child in the Pitkin Collection. (Plate No. 15.) Much of the Parian had a blue pitted ground against which the white reliefs stood out sharply. It is said that each indentation in this pitting was punched separately. The mould made from the model had small projecting points which were covered wth blue slip by means of a brush. When the white clay was poured in a mould it took up the blue from the points leaving the relief design in white. (Plate No. 13.) When not too thick Parian is translucent. Many of the ornamental forms have much delicacy of modelling and a velvety surface probably obtained by coating the interior of the seggars in which they were fired with glaze which vaporized with the heat, gave the ware a glossy finish. Only those pieces intended to hold liquids were actually glazed and then it was on the inside.

In a very interesting paper, written by Mrs. C. H. Emmons of Bennington, on the Bennington Pottery which was read before the local chapter of the " Daughters of the American Revolution " she states that " the United States Pottery

extended across what is now School Street to a point a little east of the North Street Bridge where the Walloomsac River and the little brook came together. I am told that the first bridge across the river at North street was a covered bridge. What is called School Street and the land to the point were piled high with slabs and it required what is described as a small army of men, to draw these slabs down from the mountains and work them into suitable lengths for firing the six kilns. The first bridge on Pottery Street was built for the accommodation of this pottery.

Between 1850 and 1860, the pottery industries were said to be the largest in the town employing three hundred men; but this number undoubtedly included the men working in wood yards and barns, as well as the turners, molders and all inside workers.

The United States Pottery went out of existence in 1860, the potters going to Trenton, N. J., Ohio, Illinois and a few to Kaolin, S. C. In 1870 the old building was torn down to make way for the present graded school building. Many of the old molds and patterns were stored in the old Norton Pottery and the men were allowed to use them from time to time, which accounts for the many pieces lacking the fine lustre and coloring.

At the United States Pottery, Bennington, Vermont, experiments were made with inlaid tiles in 1853 and a sufficient number were produced to cover a floor space of seven feet square underly-

No. 11.

ing the exhibit of this factory at the Crystal Palace Exhibition which was held in New York that year (1853). These tiles were about ten inches square and made by wet clay process. The body was white inlaid with variegated colors the designs consisting of ornamental centerpiece and border with the American flag in each corner. It is not known what disposition was made of this tile floor, after the Exhibition, and it seems that the difficulties encountered in making these examples deterred the Company from continuing further experiments in this direction. (Dr. E. A. Barber.)

It required four years to master the Potter's trade. First, the shaping of the lump of clay on the wheel. Then came the free-hand decoration, the process of firing, setting and drawing the kiln, required great care. The Salt-glaze was produced by throwing salt on the ware, in the kiln, shortly before the kiln was drawn or opened. This vaporized and penetrated every crack and crevice. The ware remained in the kiln about forty-eight hours.

On a wild winter's night in 1873, the Norton Pottery took fire from an over heated kiln and burned to the ground. The molds and patterns were a loss which could never be replaced and prevented the possibility of ever returning to the manufacture of the old line of ware.

A characteristic feature of the Norton Pottery was the length of time that men remained with the Company. Two hundred and fifty years

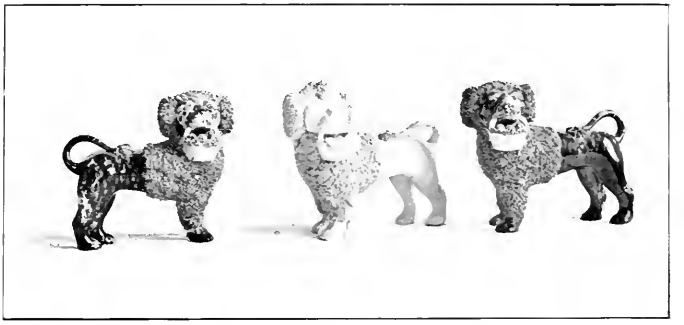
is the combined number of years that six men made stone ware. Four of them are now living. C. C. Kimball, John Norton, Frederic Godfrey, and Frank Greenslet. The two who have died are James Williams and Jerome Johnson.

Frank Norton, brother of Edward Norton, with Frederic Hancock were also practical potters with the firm. They went, about 1858, to Worcester, Mass., where they started a pottery which had a good out-put for many years.

"Fenton's Enamel" or "Flint Enamel" (Plate Nos. 4, 5, 6, 7), as it was called is found in many varieties or combinations of color: — black and yellow mottled, olive green and yellow, combinations of greens, browns, yellows, dark red and blue, the blue but sparingly used. No richer colored, more brilliant, more durable glaze was ever applied to a bit of Rockingham ware, than appears on the best specimens produced by this firm in great variety of colors, forms and sizes and bearing their mark.

The Parian ware they made in large quantities and great variety of articles, useful and ornamental. We find that they also made white wares called "White granite" (Plate No. 2), principally in white toilet sets, but occasionally in other articles, such as mantel ornaments.

The "scrodled" or "lava" ware (Plate No. 14) manufactured here, was similar to the English agate ware. It seems not to have enjoyed



No. 12.

great popularity or was too expensive or difficult of production, as we seldom meet with a specimen. In fact, it is the rarest of all this great factory's great out-put. In making it, different colored bodies were mixed with layers of white clay by partial "wedging." When finished the article had a marbled or veined appearance which ran through the body.

Porcelain, both hard and soft paste, was made at this factory, but in small amounts with only partial success.

A variety of clays were used in the manufacture of the ware: some coming from Long Island, New Jersey, some from South Carolina; and a large amount as ballast in ships from abroad, it being as cheap to import it in this way as to bring it from New Jersey. Blue or "ball clay" came from Woodbridge, N. J. The Stone Ware had a clay from South Amboy, N. J., from the "Morgan Clay Banks" as they were called. The Parian ware was costly and was always modelled with great care. The pitchers and vases had raised white figures on a blue, gray, or white background. There were a few poodles made in the Parian ware, also cows, white tobys and hound-handled pitchers. Parian ware was made by pressing also by casting.

The "Flint enamelled" ware (Plates No. 4, 5, 6, 7, 8, 9, 10, 11), for which Mr. Fenton took out a patent, was similar to Rockingham, but harder and more brilliant in appearance, and was

made in three colors, black mottled with yellow, olive and yellow, brown and yellow, with red, blue and green mixed.

The largest piece of Bennington ware in existence is the monumental piece, ten feet in height which stands on the piazza between the homes of Mrs. W. B. Walker and Henry Fillmore, Pleasant Street, Bennington, Vermont. This monumental piece was displayed at the Crystal Palace in New York in 1853. It is composed of four kinds of ware. The base is the lava ware, the second section, the flint enamel. Above this is a life size bust of Mr. Fenton, surrounded by eight Rockingham columns and the whole surmounted by the Parian figure of a woman. Dr. E. A. Barber in his book on Pottery and Porcelain (page 170) states "This work is said to have been designed by Mr. Fenton but modelled by Greatbach and was placed on exhibition at the New York Crystal Palace, in 1853. It now stands on the porch of Mr. Fenton's former residence in Bennington, a monument to his enterprise and genius." (Plate No. 16.)

Horace Greeley, in the New York Tribune, under an article called "Art and Industry at Crystal Palace" gave a long description of the Fenton or United States Pottery display. He said "around this monumental piece are grouped table and scale standards, Corinthian capitals, figures, vases, urns, toilet sets, and a great variety of other specimens of porcelain plain and inlaid." He also

No. 13.

mentions telegraph insulators in white flint and says "This material is one of the best electro non-conductors that can be found and has been employed on the telegraphs in the vicinity of Boston."

Under the flint enamel ware he speaks of pitchers, candle-sticks, teapots, picture frames, doorplates, door and curtain knobs, and escutcheons. He described the Parian ware as remarkably fine, especially in the form of pitchers. They are light in material and graceful in outline and of two tints, one fawn-colored from the presence of a little oxide of iron, and the other, white, from its absence. These are made of the flint from Vermont and Massachusetts, the feldspar from New Hampshire, and the china-clay from Vermont and South Carolina. This Company has the credit of first producing Parian ware on this continent.

Silliman and Goodrich's "New York Exhibition of 1853" published by George P. Putnam, also describe this ware.

The first attraction of the United States Pottery ware, is its quaintness. The pieces were carefully modelled, more so than most of the products of other potteries of that period. The glaze was more uniform, brilliant and evenly applied and had a rich velvety sheen.

Walter A. Dyer says: "It requires a certain sort of genius to design such fierce lions, such motherly cows, such jolly tobies."

A collection of Bennington ware was shown at the American Exposition in 1901 and since that time it has steadily gained in popularity.

Today, in the Rockingham ware, pitchers, mantle ornaments and flasks are much sought for. Many flasks are in the form of books and bear such titles as "Departed Spirits" "Vanished Spirits" and others. Popular among the figures was a lion (Plate No. 9) with its fore-paw resting on a ball, and a poodle carrying a basket in its mouth (Plate No. 12). Among the pitchers the most valuable are the Greatbach "hound-handled."

Rockingham ware was made mottled, by splashing on glaze with a paddle. The Rockingham glaze contained lead spar, flint and manganese.

The pottery business was in the Norton family from 1793 to 1894 and during that time six Norton men were members of the firm, John, Luman, Julius, Edward, Luman P. and Edward L. Norton. The business card used on their One Hundredth Anniversary read, "We start now on our Second Century, and would ask for a continuance of your favors for the next One Hundred Years. Edward Norton and Co."

The history of the two Bennington Potteries is confused by most of those who have talked or written on the subject. The Norton Pottery stands for length of years and an out-put of a substantial and largely utilitarian character.

No. 14.

The United States Pottery was in existence but a few years but in that time produced much of artistic merit and many pieces of great beauty.

In studying the Bennington Pottery, and its various wares, I have endeavored to acquaint myself with all the different patterns used there. The majority of these are represented by specimens in my Collection in the Pottery Room of the Morgan Memorial, Wadsworth Atheneum, Hartford, Connecticut. It may be observed that the same patterns and sizes were used to produce specimens in more than one kind of ware.

The following Lists are intended to assist the Collector. Let me warn such, that much American Rockingham Ware and foreign Parian Ware, is offered on the market as Bennington, that never came from Bennington.

Lists.

Stone Ware.

Churns,
Crocks, — various sizes,
Jugs — various sizes,
Water coolers,
Pitchers — various forms and sizes
Sugar bowl.

Rockingham Ware (not flint enamelled).

Various cooking utensils, such as pipkins, shallow dishes, cake molds, pie-plates,
Pitchers — various forms and sizes,

Jars — various forms and sizes,
Water cooler,
Globular vases,
Cow creamer,
Cuspidors,
Flower-pots,
Drinking cup,
Soap dish, round,
Dog handled pitcher.

Rockingham, Flint Enamelled.

Lion on base, facing right,
Lion on base, facing left,
Lion (no base), facing left,
Lion (no base), facing right,
Poodle dog, facing right,
Poodle dog, facing left,
Deer recumbent on base,
Cow,
Spaniel dog recumbent on base. Paper weight,
Vases, tulip leaved, tall,
Vases, tulip leaved, short,
Books, small, medium and large,
Money bank, figure of a woman,
Foot warmer,
Tile rest, for fire set,
Door plates, straight sides and rococo,
Picture frames, oval and square, and rococo,
Drinking cup, tumbler shaped,
Drinking cup, goblet shaped,
Drinking cup, goblet shaped with a handle,

No. 15.

Hound handle pitcher,
Hunting scene pitcher,
Wash bowl and pitcher, octagonal,
Wash bowl and pitcher, round,
Wash bowl and pitcher, reeded,
Soap dish,
Door knobs, various sizes.
Curtain knobs,
Match box,
Slop jar,
Foot-bath,
Jardinieres,
Cuspidors — various sizes and patterns,
Water cooler,
Tea-pot,
Coffee-pot,
Sugar bowl,
Creamer,
Spoon-holder,
Toby, handle, a man's leg,
Toby, a man seated,
Toby bottle, man in cloak, monk,
Toby bottle, man in cloak, with higher hat, curly hair, coachman,
Toby bottle, man astride a cask,
Bottle, flask, drinking scene,
Tooth-brush holder,
Toby tobacco jar,
Lamp standards,
Candle sticks, tall,
Candle sticks, short,

Candle sticks, with saucer loop handle,
Pipkins,
Toilet set, complete,
Brackets.

Parian.

Pitcher, Water Lily,
Pitcher, Knight,
Pitcher, Wild Rose Niagara,
Pitcher, Palm Tree,
Pitcher, Ivy Leaf,
Sugar bowl,
Dog and Kennel,
Door-plate,
Knobs,
Escutcheons,
Figure, "Samuel,"
Figure, Sheep,
Figure, Ram,
Figure, Bird's Nest,
Figure, Girl lacing her shoe,
Figure, Eagle and Child,
Figure, Bust of Fenton,
Figure, Greyhound,
Figure, Poodle Dog, Right and Left,
Vase, Calvin Park,
Vase, cylindrical,
Swan,
Cane Head,
Letters for Door Plates,
Syrup Jugs,
Phrenological Head.

No. 16.

Granite Ware.

Toilet Set,
Escutcheons,
Foot-Bath,
Water Pitchers — various sizes,
Cow creamer,
Swan,
Globular Vase,
Cuspidores,
Toby Bottle.

Scrodled.

Vase, Tulip leaved,
Wash bowl and pitcher,
Monument Base,
Tooth Brush Dish,
Soap dish,
Cuspidors.

Marbled.

Parts of a Toilet Set.

No. 17

Catalogue

of the

Albert Hastings Pitkin Collection

of

Bennington Pottery

in

The Morgan Memorial

Hartford, Connecticut

by

Frederick J. Williamson

Montclair, New Jersey

Catalogue

of the

Albert Hastings Pitkin Collection of the Bennington Pottery

By Frederick J. Williamson

Montclair, New Jersey

No. 1. White Parian Pitcher, Bennington, Vt. Daisy pattern. Glazed outside and inside. Branch handle. Height 5¼ inches. Mark: "Fenton's Works, Bennington, Vt." Medallion. Rare mark.

No. 2. Parian Pitcher, Bennington, Vt. White pond lily on blue pitted back-ground. Glazed interior. Height 7½ inches. "United States Pottery" Ribbon Mark.

No. 3. White Parian Door Plate, ornamented with scroll and with opening in center, for the insertion of owner's name. Never marked.

No. 4. Parian Pitcher. Deep grey pitted body. Ornamentation of boy carrying small child across the stream. Height 9 inches. Mark: "United States Pottery" Ribbon mark.

No. 5. White Porcelain Pitcher. Height 6 inches. Peculiar shape caused by placing in kiln before sufficiently dry. No mark.

No. 6. Parian Pitcher. Grey ground, pond lily pattern. Glazed inside. Height 7¾ inches. "United States Pottery" Ribbon Mark.

No. 7. Parian Pitcher. Blue pitted back-ground. Design acorn and leaves. Spout formed as a trunk of a tree. Branch handle. "United States Pottery" Ribbon Mark.

No. 8. Small Figure, Parian. Girl lacing her shoe. Height 3¾ inches. Never marked.

No. 9. Sheep, small Parian on oval base. Unmarked. "Cold-slaw" ornamentation.

No. 10. Recumbent sheep resting against tree-trunk. On oval base. "Cold-slaw" ornamentation.

No. 11. White Parian Ornament. Swan. Height 5¼ inches; width 5¼ inches.

No. 12. White Parian Bird on side of nest. Nest contains three eggs.

No. 13. Large white Parian Escutcheon. Pear shaped, 3½ inches in width by 4¾ inches in height.

No. 14. Parian Ink-well, unglazed. Child reclining against the back-ground of a rock. Top surmounted by a spread eagle.

No. 15. Parian Sheep reclining on oval base. Glazed. "Cold-slaw" pattern.

No. 16. White Parian reclining grey-hound. Unglazed. Rests on cushion-shaped base, with tassels at the four corners.

No. 17. White glazed Parian Syrup Pitcher. Ivy leaf design. Height 7 inches. Glazed inside and outside. "United States Pottery" Medallion Mark.

No. 18. Parian Drum-shaped Vase, on blue pitted back-ground. Design Acanthus leaves. Height 5 inches.

No. 19. Small Parian Syrup Jug. Pewter lid. Design of rose on white pitted back-ground. Glazed inside, un-glazed outside. "United States Pottery" Ribbon Mark.

No. 20. White Parian Syrup Jug. Glazed inside. Un-glazed outside. White design of palms on white pitted back-ground. Height 7½ inches. Pewter lidded. "United States Pottery" Ribbon Mark.

No. 21. Parian Pitcher. Design of oak leaves and acorns in white on blue pitted back-ground. Glazed inside and outside. Branch handle. Lip forms the trunk of a tree. Similar to No. 7. Larger size. Height 9 inches. "United States Pottery" Ribbon Mark.

No. 22. Parian Ink-stand in form of phrenological head, bumps and marks divided by blue lines. A very late piece. 1863.

No. 23. Small white Granite Pitcher. Decorations of roses and scrolls in heavy gold on white body. Height 3¾ inches.

No. 24. Parian Syrup Pitcher. Palm design in white on a chocolate pitted back-ground. "United States Pottery" Ribbon Mark.

No. 25. Syrup Jug. Palm design in white on deep chocolate pitted back-ground. Heavily glazed outside as well as inside.

No. 26. "Scrodled" Vase with scalloped top. Height 9 inches. A most unusual piece in scrodle ware.

No. 27. "Scrodled" Cow Creamer. Rare piece.

No. 28. Cream ware Pitcher, leaf pattern. Branch handle. Height 9½ inches.

No. 29. "Scrodled" Pitcher. Tulip pattern. Height 8¼ inches. Mark: Oval U. S. Pottery Mark. Impressed.

No. 30. "Scrodled" Tall Flower Vase or Celery Goblet. Height 9 inches.

No. 31. Sugar Bowl. Grey Parian, heavily glazed inside and out. Daisy pattern with Medallion Mark: "Fenton's Works, Bennington, Vt."

No. 32. Cream Ware Pitcher, with smeared glaze of Milky Ware. No mark. Height 6¼ inches.

No. 33. Parian Pitcher. Water-lily pattern. Glazed interior, un-glazed exterior. White with pitted back-ground. Height 9¼ inches. "U. S. Pottery" Ribbon Mark.

No. 34. Three Porcelain Letters, "A.," "H.," "P.," for attaching to Bennington door-plates.

No. 35. Large white Parian Figure of a Child at Prayer. Kneeling on square base in form of cushion with tassels on four corners. Glazed.

No. 36. White Parian Pitcher. "Sunflower pattern" on pitted back-ground. Glazed interior, un-glazed exterior. Height 8 inches. "U. S. Pottery" Ribbon Mark.

No. 37. White Parian Poodle Dog. Basket of fruit in mouth. "Cold-slaw" mane and tip of tail. Extremely rare in Parian ware.

No. 38. White Parian Pitcher. Rose design. Branch handle. Lip formed as trunk of tree. Height 9½ inches. Medallion Mark "Fenton's Works, Bennington, Vt."

No. 39. White Vase. Height 5¼ inches. Flaring at top. Banded alternate lines of gold and plum color.

No. 40. The "Niagara or Water-Fall" Pitcher. White Parian. Glazed interior. Un-glazed exterior. First Parian Ware made in the United States in 1846. "United States Pottery" Medallion Mark.

No. 41. Granite Ware Water Pitcher. Dark blue under glaze decoration of grapes and grape-vines. Also, heavily gilded roses in panel and on reverse the name "W. C. Morey from H. A. W." all in heavy gold 9 inches high.

No. 42. Granite Ware Pitcher. Heavy gilt decoration. Roses in panel. On the reverse "Mrs. Mary A. Harwood" in heavy gold.

No. 43. White Parian Vase. Heavily crackled. Height 6 inches.

No. 44. Small Vase or Paper-holder. Circular. Height 4¾ inches. Decoration blue and gold bands.

No. 45. White Granite Ware. Toby bottle from the Dewey Homestead, Bennington Center, Vermont. Heavily glazed and crackled. Height 11½ inches.

No. 46. Flint Enamel Chamber Candle-stick on circular base. 5½ inches in diameter 3¾ inches in height. Flecked with rare blue color.

No. 47. Flint Enamel Toby Bottle, 10 inches in height. Broad brimmed hat. 1849 Mark.

No. 48. Flint Enameled Match-box. Mottled and streaked. Brown glaze. Low crowned hat forms the cover. 1849 Mark.

No. 49. Candle-stick, flint enamel. Height 6½ inches. With rare orange, blue and olive flecks of color. Tubular form on spreading circular base.

No. 50. Bennington Flint Enamel Lion on base. Smooth mane. Beautifully colored olive green and brown shades. 1849 Mark.

No. 51. Flint Enamel Paper Weight. Small poodle dog reclining on cushion-shaped base. Brown in color. 1849 Mark.

No. 52. Candle-stick. Flint enamel. Tubular form on spreading circular base with mahogany, blue and green tints.

No. 53. Pair of Flint Enamel Shelf Supports or Brackets in beautifully mottled olive green color. Formed in scrolls 10 inches in depth by 5¾ in breadth.

No. 54. Cow Creamer. Deep mahogany color. Flint enamel.

No. 55. Toby Bottle. Flint Enamel. Mahogany color. Wide brimmed hat. 10½ inches in height. 1849 Mark.

No. 56. Poodle Dog. "Cold-slaw" mane and tip of tail. Basket of fruit. Of the variety without the base. Rare.

No. 57. Flint Enamel Doe, reclining on oval base. 11½ inches long. Beautifully mottled with orange and olive colors. Bears the 1849 Mark.

No. 58. Companion piece to the above No. 57, in the shape of the Stag reclining on oval base. 11½ inches long. With olive, orange and brown mottling. 1849 Mark.

No. 59. Flint enamel Cow Creamer in light brown and orange coloring.

No. 60. Flint Enamel Lion. The variety without base. With "cold-slaw" mane. In mahogany and olive colorings.

No. 61. Toby Jug. In form of a seated figure. Grape-vine handle. Mahogany coloring. 6½ inches in height.

No. 62. Toby Jug. So-called "Benjamin Franklin." Boot handle. Height 6 inches. 1849 Mark.

No. 63. Mate to No. 56. Flint Enamel Poodle Dog.

No. 64. Child's Bank. Flint enamel. Shaped as a Lady in crinoline skirts. Beautifully mottled enamel in blue, orange and mahogany.

No. 65. Flint Enamel Lion. " Cold-slaw " mane. On base. Yellow and mahogany tone. 1849 Mark.

No. 66. Toby Bottle. Flint enamel. Narrow brimmed hat. Rarest of the two varieties. Flecked with olive coloring. 1849 Mark.

No. 67. Flint Enamel Tulip-shaped Pitcher. Covered spout. Rich colorings, green, yellow and brown. Reeded. Height 5½ inches.

No. 68. Coffee pot. Flint enamel. Octagonal. Dome shaped cover. Streaked with olive, orange and brown. Height to top of finial, 12½ inches.

No. 69. Flint Enameled Sugar Bowl. Octagonal shape. Streaked with blue, brown and yellow. Dome shaped cover. Height 9 inches.

No. 70. Tea-pot. Octagonal flint enamel. Dome shaped cover. Goes with Nos. 68 and 69. Height 9 inches to top of cover.

No. 71. Octagonal Flint Enamel Coffee Pot. Dome-shaped cover. Height 10¾ inches. Streaked glaze with orange, blue and brown. 1849 Mark.

No. 72. Sugar-bowl, flint enamel. Brown glaze. Speckled. 1849 Mark. Height 7½ inches.

No. 73. Goblet-shaped Vase on circular foot. Fluted rim. Flint enamel. Height 6 inches.

No. 74. Flint Enamel "Greatbach" Hound Handle Pitcher, in mahogany tone.

No. 75. Tall Goblet-shaped Vase, scalloped rim. Streaked with blue and brown. Height 10 inches.

No. 76. Bennington Book Bottle. Flint enamel. Speckled orange, brown and blue. 5½ inches by 4 inches. With "Fenton's Works" Medallion Mark on bottom leaf edge of book. (Marked Bennington books are extremely rare.)

No. 77. Flint Enamel Book Bottle, 11 inches by 8¼ inches. Streaked brown and blue glaze. Marked "Bennington Companion."

No. 78. Bennington Book Bottle. Flint enamel. Marked "Life of Kossuth." 5½ inches by 4 inches. Streaked mahogany with fleckings of blue.

No. 79. Bennington Book Bottle. Flint enamel. 7¼ inches by 6 inches. Marked "Bennington Companion." Streaked brown and yellow glaze.

No. 80. Bennington Book Bottle. Flint enamel. 5½ inches by 4 inches. Marked "Hermit's Companion." Marked books are extremely rare. Beautifully flecked with orange and olive. 1849 mark, impressed.

No. 81. Bennington Book Bottle. Flint enamel. 5½ inches by 4 inches. Marked "Departed Spirits." In dark glaze of mahogany, blue and yellow.

No. 82. Bennington Book Bottle. Flint enamel. 8 inches by 5¾ inches. Marked "Life of Kossuth." Speckled orange and olive.

No. 83. Goblet-shaped Vase with scalloped rim, in a deep mahogany tone. Height 9 inches.

No. 84. Bennington Book Bottle. Flint enamel. 10¾ inches by 8¼ inches. Marked "Bennington Battle." Superb specimen. Eight Bennington Book Bottles, all different sizes and titles.

No. 85. Octagonal Flint Enamel Pitcher. Flaring spout. "Figure Seven" handle in mottled olive and yellow coloring. Height 7½ inches. 1849 Mark.

No. 86. Same as 85. Height 6 inches. 1849 Mark.

No. 87. Flint Enamel Pitcher. Hunting scene in relief. Branch handle. Heavy brown glaze.

No. 88. Flint Enamel Pitcher with rare light green and olive mottling. Diamond shaped markings.

No. 89. Large Cylindrical Fluted Cracker Jar, with cover. Flint enamel. Height 9¼ inches. Diameter 6 inches. Mahogany tone.

No. 90. Brown Flint Enamel Pitcher. Hexagonal form. Decorated with relief of roses and leaves with impressed Mark in straight lines, of "Norton and Fenton, East Bennington, Vermont." Very early specimen circa 1840. Extremely rare. Very early.

No. 91. Octagonal-shaped Pitcher. Flint enamel. "Figure Seven" handle. Flaring spout. Height 7¼ inches. Brown tones with fleckings of blue. 1849 Mark.

No. 92. Brown Flint Enamel Pitcher. Sexagonal shape, with relief panel of flowers and leaves. Extremely rare. Mark the straight line "Norton and Fenton, East Bennington, Vermont." Rare Mark. circa 1840.

No. 93. Tulip-shaped Pitcher in Flint Enamel. Height 8¼ inches. Speckled with brown and yellow. A beautiful specimen. The 1849 Mark.

No. 94. Brown Flint Enamel Pitcher. Sexagonal shape. Height 8½ inches. Rose and grape decoration, in relief. One tone mahogany coloring. "Norton and Fenton, Bennington, Vermont" Mark. The Circular Mark.

No. 95. Flint Enamel Water Pitcher. Height 10½ inches. Streaked brown coloring.

No. 96. Flint Enamel Foot-Bath Tub. Olive, brown and yellow. Blue streaks and mottling. 18 inches by 14 inches. 1849 Mark.

No. 97. Goblet-shaped Vase. Fluted sides and pedestal. Scalloped top. Height 10 inches.

No. 98. Flint Enamel Pitcher. Flecked with green, brown and yellow. Diamond shaped decoration on sides. Height 10¼ inches.

No. 99. Pair of Curtain Knobs. Flint enamel. Diameter 4 inches. Mahogany and blue colorings. Rare.

No. 100. Flint Enamel Pitcher. Dark brown mottling. Height 9 inches.

No. 101. Door Plate with lettering of name "W. Johnson." Flint enamel. Brown tone.

No. 102. Water Cooler. Flint enamel 16¼ inches in height by 11 inches wide, with pewter spigot. Brown tone. In shape of a column, on an octagonal base. Fenton's Medallion Mark.

No. 103. Flint Enamel Tile for Fire Set. 6¾ inches by 8¼ inches. 1849 Mark.

No. 104. Flint Enamel Water Pitcher. Octagonal. Height 11 inches. "Figure Seven" handle. Rich mahogany, blue and yellow coloring. 1849 Mark.

No. 105. Flint Enamel Pitcher and Wash-Bowl. Extremely rare. Light green and yellow streakings. Diamond-shaped decorations on side of pitcher and on inside of bowl. Very rare coloring.

No. 106. Flint Enamel Soap-Dish and Strainer Octagonal shape. Olive and cream coloring with 1849 Mark. Impressed.

No. 107. Octagonal Flint Enamel Soap-Dish and Strainer and Cover, in rich mahogany and yellow and cream color. 1849 Mark Impressed.

No. 108. Very Rare Pitcher and Wash-Bowl. Tall octagonal shape. Height 12 inches. Flint Enamel. Rare and beautiful coloring, blue, olive and orange on a cream body. 1849 Mark Impressed. Very rare. Exquisite coloring.

No. 109. Water Cooler. Flint enamel. Height 16 inches. Diameter 12 inches. Octagonal sides composed of eight columns, taken from the design of the base of the Monument of Bennington Ware, at Bennington, Vermont. Around the top is the Mark "Lyman and Fenton, 1849."

Marks of the Bennington Pottery

Marks of the Bennington Pottery

Dr. Edwin A. Barber in his book on "Pottery and Porcelain of the United States" states, "that no attempt has ever been made to compile a list of marks and maker's designs on American wares. Unmarked pieces of undoubted genuineness have been handed down to us carefully from the time of our grand-parents, and by means of these, the ceramic student may hope to be enabled to penetrate the vail of uncertainty which surrounds others.

Fortunately, we find now and then a specimen bearing a mark among the productions of discontinued factories of the last century. We can at least commence now to gather together what is still to be procured from the past and to collect material for the history of the potter's art as it exists in America in our own time.

Further delay would seem inexcusable, because it would result in the loss of information which, while now obtainable, could not be procured a few years hence.

No attempt has ever been made, so far as we know, to compile a list of marks and maker's designs on American wares."

The following list of the Marks of the Bennington Pottery have been procured from the Albert Hastings Pitkin Collection in the Morgan Memorial, Hartford, Conn.

Mark 1. "Norton & Fenton, Bennington, Vt." Impressed on the Octagonal pitchers of the "single glaze" Rockingham Ware.

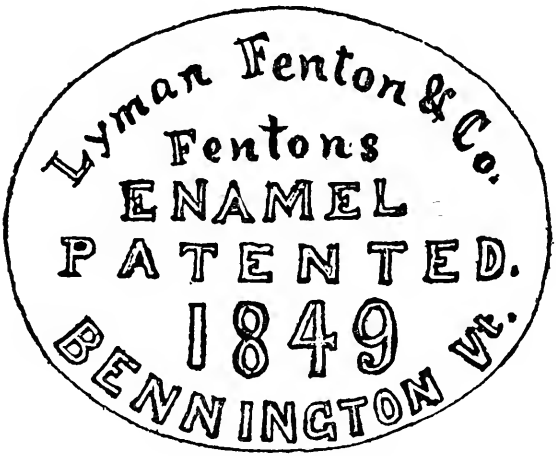
Mark 2. This same mark also appears in elliptical form on similar pitchers.

NORTON & FENTON
East Bennington, Vt.

Mark 3. "Norton & Fenton, East Bennington, Vt." A brown glazed pitcher in the Pitkin Collection bears this mark. This pitcher and a stone ware jug, are the only pieces I have ever seen bearing this extremely rare mark.

Mark 4. "Norton & Fenton."

Mark 5. "Fenton's Works, Bennington, Vt." Mark found on a few pieces of Parian ware. Letters impressed in a raised panel.



Mark 6. "Lyman Fenton & Co. Fenton's Enamel. Patented, 1849. Bennington, Vt." This mark is used on Lyman & Fenton's Patent Flint Enamelled ware in 1849. Impressed.

Mark 7. "The United States Pottery," in three designs. *No. 7A* called "the Ribbon Mark" and was used at the United States Pottery of Lyman and Fenton, Bennington, Vt., on parian and porcelain about 1853. The letters and figures are impressed in a raised ribbon. The figure to the right varies on different pieces and was probably the pattern number.

Mark 7B. Mark used on "scrodled" and other ware made at the United States Pottery. Impressed.

Mark 7C. "Medallion Mark" of the United States Pottery Co., Bennington, Vt. See "Water-fall" or "Niagara" Pitcher No. 40, in the Pitkin Collection.

Also white Glazed Parian Pitcher. Ivy-leaf design. Height 7 inches. Glazed inside and out. No. 17 in the Pitkin Collection.

Early American Folk Pottery

List of Illustrations of the Early American Folk Pottery

Plate No. 1.
Large Pitcher, Seymour Pottery, 1800 84

No. 2.
Stone Ware Jar. Marked "Goodwin and Webster." Height, 10½ inches. 1820 88

No. 3.
Large Jar. Decoration: Incised Eagle and Fish in relief. Yellow body with green and black colors. Height, 8½ inches. Seth Goodwin, West Hartford, 1800 90

No. 4.
Large Pie Plate, Wavy Lines. Norwalk, Conn. 92

No. 5.
Large Water Cooler. Marked: "Hastings and Belding, Ashfield, Mass." 94

No. 6.
Covered Jar with Ear Handles. Height, 10 inches. Pink color splashed with brown. Japanese style, Portland, Maine 98
No. 7.
Sgrafitto Pie Plate, Presentation Piece to Elisabeth Reiser. Samuel Troxel, Potter, 1827. Hanover, Montgomery County, Pa. Inscribed and signed and dated. 11 inches in diameter. Yellow body, green, red and brown color. Tulip Decoration 104
No. 8.
Large deep Dish. Brown and White Slip. Pennsylvania. Decoration, Tulip Motive. Diameter 12½ inches 106
No. 9.
Pitcher. "Hound Handle." Decoration, Hunting Scene. Grapes and Leaves 108

Introduction

Mr. Albert Hastings Pitkin had been for several years collecting material for the preceding "History of the Bennington Pottery." He had nearly completed it, when he was taken away by death, October the fourteenth, Nineteen hundred and seventeen.

His papers on it, and on the Early American Folk Pottery, which he was equally interested in, were found, after his death, to be in such condition, that it seemed possible to collate and publish them.

The completion of the work, has been done by his wife, Mrs. Albert Hastings Pitkin, as a Memorial to her husband.

Mrs. Pitkin begs leave to express her sense of indebtedness to all who have contributed, in any manner to the information contained in this book, and desires particularly to express her thanks to Mrs. Florence V. Paull-Berger, formerly of the

Boston Museum of Fine Arts, now General Curator of the Wadsworth Atheneum, Hartford, Conn., succeeding Mr. Albert Hastings Pitkin; to Mr. George Francis Dow of Essex Institute, Salem, Mass.; to Mr. Henry S. Gates of Chicago, Ills.; to Dr. Edwin A. Barber of Pennsylvania Museum, Fairmount Park, Philadelphia; to Mr. Frederick J. Williamson of Montclair, New Jersey; to Mr. Henry W. Erving and Mr. William T. Pitkin of Hartford, Conn.; to Mrs. W. B. Walker, Mrs. C. H. Emmons, Mr. William G. Leake, Mr. George Robinson, Mr. Andrew Oatman, all of Bennington, Vermont.

The negatives (taken by Mr. William J. Hickmott) of the various specimens of pottery, are from the "Albert Hastings Pitkin Collections," in the Pottery Room of the Morgan Memorial at Hartford, Conn., and have been selected as best illustrating the various classes of wares, mentioned in the text.

Early American Folk Pottery

In the Spring of 1884, while "China hunting" near Hartford, Conn., I picked up, at a farm house, two pieces of "Red Clay Pottery," lead glazed and slip decorated. Little information could be obtained regarding them, except, that they were, probably, more than fifty years old, and at one time, quite common. At that time, I knew of no such pieces in the hands of either dealer or collector. Convinced from the first that they were of home manufacture, I began to study into the matter, and to quietly collect all similar pieces available.

Research revealed, that like wares were produced in large quantities in many localities of the New England States, during a period from about 1771 to 1850. By the time I had obtained

some sixty or seventy examples, I observed other collectors, as well as dealers giving their attention to these wares. As a result it became scarce and rapidly increased in value. Today, it is being sought for, for Museum Collections.

By searching from Maine to Pennsylvania, about two hundred pieces I have collected and much valuable information relating thereto has been acquired.

So that, by judging of materials used, workmanship, glazes, decorations, etc., etc., one may now with a reasonable amount of certainty, classify these productions, allotting them to certain states, and, even, townships, and in many instances, to individual potters.

The Red Clay Pottery of New England was rarely, if ever, signed by the potter; while the Stone Ware frequently was. Examples obtained from an aged potter, who learned his trade of his grandfather, and sold me the pieces he knew were made by each individual, have made it possible to identify wares of that particular pottery.

In the Red Clay Pottery of the New England States, and that of Pennsylvania, there were many points in common, as to the materials used, methods employed, etc. Still, to Pennsylvania, all other States must "yield the palm" for variety, elaborate ornamentation, and designs, as well as for priority of production. The New England potters were strongly influenced by the English, while those of Pennsylvania, by the Germans.

In an old house in Braintree, England, also in the Museum in Liverpool, England, I saw pottery dishes, the material of which, the workmanship, color, etc., closely resembled these early productions of New England. They were attributed to the "late 17th, or early 18th Centuries" and were of English make.

In the Rijks Museum, Amsterdam, Holland, there is a dish, twenty-five and one-half inches in diameter, elaborately decorated in slip, with an inscription in Dutch, signed and dated 1770. My first impression of this piece would lead me to pronounce it Pennsylvania, so strongly does it resemble such wares, in all respects. By such examples, one may easily trace the hereditary influences on the early potters of the United States.

Prior to the American Revolution, crockery of any kind, was by no means a common article, in the New England home. Independence was not only declared by the Colonies, but also enacted. Home manufactures began in a small way. These, encouraged by home demand and consumption, aided by American energy and Yankee ingenuity (which has proven well-nigh creative) and fostered by a protective Tariff, have grown to exceed in importance those of any other nation on Earth.

At first, attention was given to the manufacture of articles most needed for home use, requiring only a small out-lay for the plant, and not demanding highly skilled labor.

One can readily see, that during the last quarter of the Eighteenth Century, numerous small potteries sprang into existence, in the most populous centers through-out New England. These produced, in comparatively large quantities, household utensils, low in price and made in great variety of form, size, and usefulness. Their crudeness alone, makes them attractive, and on some we find glazes and colors unexcelled, even by the renowned Japanese potters.

Let me refer to a pottery, by way of local interest in Hartford, Conn. This pottery stood at the South East corner of Park Street and Quaker Lane, Hartford West Division, as it was then called. This was built and operated about 1790, by Nathaniel Seymour (Plate No. 1). From the late Major Seymour, a grandson of Nathaniel, I obtained several pieces made at this pottery; some was made by the Major, who learned the trade from his Grandfather, succeeding him in business and living in the ancestral home, where I interviewed him, and from the attic of which the pieces were brought forth. The Major related, that up to about 1825, their out-put consisted of the various domestic wares, made entirely of Connecticut clay, colored by the use of cobalt, iron, manganese, copper, etc., mixed with various clays. From Rocky Hill in near vicinity a sand was obtained, which mixed in equal parts with red lead, produced a glaze when fired.

Generally four men were employed at the

No. 1.

wheels. The kiln was about ten feet in diameter inside.

Firing lasted from twenty-four to thirty-six hours and about the same time was required for cooling off, before opening the kiln.

They fired a kiln about fifty times a year. Assuming that it took the greater part of a week for each kiln full, and that there were no " eight hour laws " in those days, one wonders if they knew the meaning of Vacation. We are led to believe that their Neuritis yielded to " Opodeldoc," and their Appendicitis to " Boneset tea." In those days, men and women died " in the harness " and but few " rusted out."

Pottery was retailed at the potteries, and much was disposed of by peddlers from carts, as they traveled through the State, taking various kinds of farm produce in exchange, as the tin-peddlers did up to about 1875.

Dishes of one gallon capacity, sold for one dollar per dozen. Two gallon milk pans, for one dollar and fifty cents per dozen. A piece must needs have been large, especially well-potted, and decorated, to have brought as much as two " Yankee shillings."

Major Seymour said, that cotemporaneous with this Seymour Pottery, were several in Hartford, Fairfield, New London, New Haven, and Windham Counties. Previous to 1800, the Messrs. Goodwin had similar potteries in what is now called Elmwood.

After 1830, the out-put of the Seymour Pottery consisted chiefly of un-glazed flower pots. This Pottery was moved " up the Lane " a quarter of a mile, about 1840. Major Seymour moved to Michigan in 1842, thence in 1849, to Ravenna, Ohio, where in partnership with a Mr. Stedman, they manufactured " Stone Ware," a specimen of which, bearing their Firm mark, I have in my Collection of Early American Folk Pottery. Major Seymour served in the Civil War in the Seventh Ohio Infantry, after the close of which, he returned to his ancestral home and died there near the close of 1903. Examples of the Seymour Pottery will be found in my Collection of Early American Folk Pottery Room of the Morgan Memorial, Hartford, Conn., Nos. 78, 80, 88, 90, 105.

One of the prominent potteries of early days was the " Goodwin Pottery " of Hartford, and West Hartford, Connecticut. *Ozias Goodwin,* the progenitor of the family of Goodwin, in this country, was born in 1596 and md. Mary Woodward of Braintree, England. He was first, in Hartford, as a " Land-holder " in 1639 and died in 1683. His first son, *William,* died in Hartford in 1689. William's third child, *Nathaniel* died in 1747. Nathaniel's fourth child, *Isaac,* of West Hartford. Isaac's ninth child, *Ebenezer,* b. in West Hartford, married Anne Webster, of West Hartford, moved to New Hartford about 1762-3 — Died May 18th, 1810. Ebenezer's fifth child, *Seth,* b. Aug. 12th, 1772, in

New Hartford. He moved to Hartford, West Division. He married 1795 and died Oct. 3rd, 1828. He was a *Potter.* Seth's second child was *Thomas O'Hara Goodwin,* b. 1796, md. 1821. He died July 6th, 1880. He was a *Potter.* Thomas' fourth child was *George Thomas Goodwin,* b. 1837, married Susan F. Williams. From Mr. George T. Goodwin, I obtained five pieces of the Goodwin Pottery.

Ebenezer Goodwin, the father of *Seth,* the Potter. His ninth child *Pitts,* was born in New Hartford, married Miriam Gilbert in 1801. He died Aug. 2nd, 1864. Their first child *Harvey,* born in 1802 in New Hartford. He probably learned the Potter's trade of his uncle, Seth Goodwin, or of his cousin, Thomas. In 1823, he moved to Torringford and in 1827 to West Hartford, and manufactured Pottery. He began the Pottery business on his own account, in 1832, and continued till 1870, when he transferred it to his sons, *Harvey Burdett Goodwin,* and *Wilbur Elmore Goodwin,* who formed the firm of *Goodwin Brothers.*

Ebenezer's fifth child was *Seth.* Ebenezer's tenth child was *Horace H.* Ebenezer's grandchild by his ninth son, Pitts was *Harvey.* Seth and Thomas H. had pottery in Hartford West Division. Horace had a Pottery in Hartford and the Firm name was "Goodwin and Webster." He died in 1850. Harvey, "Goodwin Brothers, Elmwood." (Plate No. 2.)

The list of the then famous Goodwin Potters is then, Seth, Thomas O'Hara, Horace, and Harvey. Examples of the Goodwin potters in my Collection in the Pottery Room of the Morgan Memorial, Hartford, Conn., include a jug, marked "Goodwin and Webster" 1818-20, "Webster and Seymour" hot water bottle and Daniel Goodale about 1818, "C. Webster and Son," 1826, and others.

In this little treatise on Early American Pottery, I shall confine my attention to the fictile productions of the American Folk, and used by American Folk, as exemplified in the work of our English and European ancestors who were among the early settlers in this country. The Pottery made by the aborigines will have no consideration, because it was an un-glazed ware and because it belongs essentially to Ethnological study.

In the first half of the Seventeenth Century, there were a number of potters in Virginia, probably emigrants from England. The early Dutch settlers in New York are said "to have made a ware equal to that produced in Dellft, Holland."

In a description of Philadelphia, published in 1697, we read "Potters have sixteen pence for an earthern pot which may be bought in England for fourpence." One Joshua Tittery, came to Pennsylvania from New-Castle-on-Tyne, in 1683, and in his Will, calls himself a Potter. Dr. Daniel Coxe, of London, a Proprietor of West New Jer-

No. 2.

sey, and afterwards its Governor, although he did not come to America, had erected a pottery at Burlington, New Jersey about 1685. This was managed by his son, Daniel, and his Agent, John Tatham. In the Bodleian Library, at Oxford, England, is a manuscript relating to this Pottery, which reads in part, as follows: — "I have erected a pottery att Burlington for white and chiney ware." "I have two houses and kilns with all necessary implements."

It is certain that bricks were made in this country, soon after the arrival of the first colonists, although many were also imported to this country from Holland and England in the Seventeenth Century. Flat roofing tiles, too, were made by the Germans of Eastern Pennsylvania, in the style of those used in their native country. These were rectangular, curved at one end, with a slight grooving on the upper side to allow the rain to run off.

The body of the American Red Ware, is of a fine, close texture, resembling somewhat, the European un-glazed red pottery, such as was made by Elers and his imitators. Some of it is simply covered with a wash of lead, which deepens its color. Other pieces have been dipped in a thin slip, which only partially covers the clay, and gives a mottled surface. This is very attractively exemplified in some specimens of Connecticut Red Ware. Again, streaks of orange, green or black

are introduced producing charming cloud-like effects or "smoke-splashes."

To the kindness of Mr. Henry W. Erving of Hartford we are indebted for the following interesting extract from the Hartford Evening Post of the date May 26th, 1883.

"Recollections of Albert Risley, a potter for sixty years in Pottery No. 38 Front Street, of Messrs. O. H. Seymour and Stanley B. Bosworth.

"From what I have heard in years gone by some time previous to 1800, about 1790, John Souter, an Englishman came to Hartford, and built a pottery on the north-east corner of Potter and Front Streets. He continued in the earthernware manufacturing, until 1805, when he sold out, to Peter Cross. Cross a few years later, removed to 38 Front Street, having sold out the old place to Horace Goodwin and McCloud Webster. Cross met with little success and sold out to Captain George Benton and Captain Levi Stuart, two returned sea-captains.

"Daniel Goodale, Jr., came from Whately, Mass., to manage the business, and in 1818, purchased the pottery. He continued in possession until 1830, when he sold out to Goodwin and Webster, who ran it, in connection with their corner pottery. About 1850, the corner lot was sold to D. F. Robinson, and the firm dissolved, Mr. Webster continuing with his son, Mr. C. T. Webster. Webster and Son were located at No. 38 Front Street and the business was quite success-

No. 3.

ful. Mr. Webster died in 1857 and O. H. Seymour was admitted to the firm. About 1873, the present firm, Seymour and Bosworth, was organized. Many years ago, Boston began to get her eathernware from Hartford, and it was here that the celebrated 'bean pots' were made. Besides these, cake-pots, butter-pots, tea-pots, flower-pots, beer bottles, beer mugs, beer fountains, butter-pails, water coolers and milk-pans."

In Gardner's Hartford City Directory for May 3rd, 1840, is found the following list:

Henry Webster, Potter, h. Coles St.

M. C. Webster & Son, Pottery 27 — h. 18 Front Street,

T. D. & S. Boardman, Manufacturers of Block Tin and Pewter Ware, No. 274½ Main Street,

Thomas D. Boardman, h. 274 Main Street,

Sherman Boardman (T. D. & S.), h. 67 Trumbull Street,

Andrew F. Hastings Dry Goods 219, h. 237 Main Street,

Benjamin Hastings, Collector of Taxes, h. 40 Village Street,

Henry Hastings, h. 35 Windsor Street,

H. and J. F. Pitkin, Jewellers, 211 Main, h. East Hartford,

Potter Street from 13 Front, east to Dutch Point,

City Officers, City Sheriffs, Benjamin Hastings, Collector, Benjamin Hastings.

Hartford seems to have been the center for the manufacture of Hollow Ware such as jugs, crocks, pitchers, etc. — So, from Norwalk came the heavy pie plates, decorated with wavy lines of cream-colored slip, or with the owners name. Mention is found of one Mr. Day of South Norwalk, who owned a pottery about 1825.

Mr. George E. Webb of Norwalk stated that the old Norwalk pottery sent out peddler wagons through Westport to Bridgeport, about 1860. He also stated that about 1902 the "Old Brick Pottery" building was restored and enlarged and became a paper mill. There was also a firm Asa Smith and Sons. One of the sons, Elbert Smith, who was about seventy years old when in correspondence with Mr. Pitkin in 1907, was one of the potters of the firm. Some of this pottery is dated 1859.

During the third week of August, 1908, while at Ashfield, Mass., I found an old stone ware churn with the following mark thereon, viz.:

"HASTINGS & BELDING"
"ASHFIELD, MASS."

This mark was impressed on the upper front of the churn. Upon inquiry, I found that a Stone-Ware Pottery once existed at a place called "Tin Pot," so-called, because there was a tin-ware shop, as well as a pottery, located there. This place is now known as South Ashfield, Massachusetts.

No. 4.

To South Ashfield I went, eager for information and pottery. Of the former, I obtained the following facts, from several of the older inhabitants of the village, a leading one of whom was Mr. Charles H. Day, well-known and of great reputation as a maker of surgical splints. Mr. Day told me that about 1847-1848, Walter Orcutt built the pottery at South Ashfield, using the firm name as a mark of their wares of "W. & E. Orcutt & Co." Eleazur Orcutt attended to the firing.

About 1850, they were succeeded by Wellington Hastings, of Wilmington, Vermont, and David Belding of Whately, Mass., under the firm name of "Hastings & Belding." They failed about 1854, and were succeeded by Staats D. Van Loon, associated with George Boyden, from Conway, Massachusetts. They continued the works until about 1856, when the pottery industry became abandoned, probably, because of the coming on of the hard times of 1857, also because of the competition of the Bennington Wares.

The building was used as a black-smith's shop until the Flood of December 10th, 1878, which broke away the dam at Ashfield, destroyed buildings in its path and swept away the old black-smith's shop, formerly a pottery, leaving the roof thereof in a lot below. The out-put of this pottery seems to have consisted, entirely, of Stone-Ware for house-hold uses, such as jugs, jars, crocks and churns. They employed only six or

seven men, had but one kiln and three turners. Most of the clay used, was brought from Perth Amboy, New Jersey.

Mrs. John Luther Guilford, of South Ashfield, Mass., stated that Wellington Hastings was her uncle, and David Belding was her step-father. Her maiden name was Harriet S. Stanley, daughter of Rufus Allen Stanley of Wilmington, Vermont. Harriet Sophia Stanley, as a young girl was frequently at the pottery and often at play there, becoming the favorite of one Wight, the principal turner, employed in the Pottery. For her special use, Wight made a money-bank bearing the inscription impressed, "Harriet S. Stanley, 1850. Aug. 17th." (This appears twice in parallel lines across the bank.) Wight, also, made for her, a miniature churn, complete, in grey Stone-Ware ornamented in cobalt blue, and washed inside, with a leatherish brown color. This bears the firm mark, "HASTINGS & BELDING"
"ASHFIELD, MASS."

On the reverse side, length-wise across the churn, written in script, in cobalt blue reads "August, 1852" (which strange to say, is the month and year of my birth). This churn is now in my possession, I having purchased same from Mrs. John Luther Guilford in the presence of her husband, at their house, Aug. 27, 1908, and it is in the Pitkin Collection in the Morgan Memorial, Hartford, Conn.

No. 5.

Among the South Norwalk products were knobs for doors, furniture, and shutters, composed of Red, White and Black clays, mixed together and covered with the brown Rockingham glaze. Previously, pottery coat buttons had been made. They were either moulded or pressed in dies and had four perforations either for the thread or a metal shank. They were of two qualities, a coarse red body, covered with a light brown glaze, and a fine white body, with a good mottled glaze. There are specimens of both knobs and buttons in the Pitkin Collection. Capt. Enoch Wood, a cousin of the great Staffordshire potter, was interested in this industry. He had first been employed at the Bennington works, but left there, to go to South Norwalk, where he became part owner, in 1856. No buttons were made, however, after 1853.

We find Records of Potteries in *Connecticut* as follows:

At Norwalk, as early as 1780.

At Norwich, as early as 1796.

At Stonington, as early as 1798.

At Hartford and vicinity the last quarter of the Eighteenth Century, witnessed the establishment of several small potteries.

In *Massachusetts,* potteries were established as early as the first quarter of the Eighteenth Century, at Peabody. In 1765, Abraham Hews established in Weston, Mass., the terra-cotta works which later were removed to Cambridge.

At first, bean-pots, pudding and milk pans, jugs, etc., were made and exchanged for needed commodities. The business increased rapidly and before the fire in 1891, it is claimed that more flower-pots were made here, than in any other establishment in the world. At that time, they specialized in ornamental garden vases, jardinieres, etc., etc.

In the paper on "Early American Pottery" which Miss Florence V. Paull read at a Sunday afternoon lecture at the Metropolitan Museum, New York, this winter, is the following:

"I am indebted to Mr. George Francis Dow of the Essex Institute, Salem, for the following notes on the early industry, at Peabody, Mass., and its vicinity.

Jonathan Kettle of Peabody, Mass., is mentioned as a potter in 1731. His estate at 31 Andover Street was sold to Joseph Whittemore, in the same trade, about 1765.

Joseph Osborne, 1702-1780, had a place on Central Street and the business descended in the family, from father to son, until the death of William, in the second half of the nineteenth century.

Miles Kendall (1796-1875), who when he married in 1824, is said to have made jugs for each of his brothers and sisters, instead of receiving wedding presents from them.

The mother of Joseph W. Reed, another potter, was the daughter of Joseph Whittemore already mentioned.

Connected with the factory of William Southwick at 161 Lowell Street were his son (1759-1828), and grandson James Chapman Southwick (1793-1841). An almost black glaze was the distinguishing mark of Southwick's products, of which the Essex Institute, Salem, has some very excellent examples. Tea-pots, bottles, small jars, mugs, etc., seem to have been the out-put of this factory, rather than larger vessels. There are a good many pieces in the Collection which bear the maker's name; for instance, a "Stone ware" jug, of the early form with a full rounded body and a small neck, and base, is inscribed on the shoulder 'Barnabas Edmunds and Co., Charleston.' Another has 'L. & B. G. Chase Somerset.' Presumably, Massachusetts.

It is interesting to know that Mr. Pitkin's love for this Folk Pottery was first aroused by having given him a little jar, which was brought from Salem, Mass. Perhaps it had been made at one of these Peabody factories.

Very typical also of the pottery made at Salem, is a brilliant red-brown lead glaze, on which appear occasional heavy dark brown splashes. So-called herb pitchers with flat covers, and a few moulded lines around the body, were made at Peabody. Beer mugs, and pitchers of Stone Ware, rootbeer bottles with the dealers' name on the front, large preserve jars, jugs marked with their capacity ½ or 3 gallons, the straight sided bean pot of red clay, glazed only

on the inside, and holding several gallons, pottery churns with wooden plungers, huge milk pans, stew pans, and pudding dishes were all in common use in the Eighteenth and early Nineteenth Centuries." (Miss Paull.)

There was quite a large pottery at Danvers, Mass. Near Portland, Maine there was a small pottery (Plate 6), where the rich colorings of the glazes made there, about 1820, have never been equalled, surpassed if equalled, by the other makers of the early Red Clay Wares. Thus it is that these potteries cited above, localize and period the early beginnings of the making of American pottery.

It is well known that early American pottery was of only two varieties; all records and all existing examples prove this. The *first* was generally known as Stone Ware, and was highly vitrified, and salt-glazed. The *second* was generally of a much softer body and glazed with lead. It was commonly known as Red Ware. It is impossible to decide as to the priority of date, of either of these, except in the various localities of their production. Clay used in the making of Red Ware is abundant in many localities. This being ordinary red clay thoroughly levigated and freed from grit, such as bricks were made from; while that needed to make the Stone Ware was blue clay, not so freely found in New England as in New Jersey and New York State. Hence, we are liable to find the earliest pieces made in the latter two

No. 6.

states were Stone Ware, and those of New England Red Ware. This was true, except in Connecticut, where the two varieties are about equally divided.

The *earliest* known examples, from Pennsylvania and Virginia, are Red Wares. The kilns required for the firing of Stone Ware were large, and expensive to build, and the product demanded considerable skill in the making. For Red Ware the kilns were much smaller and less expensive, as many of the earlier potteries were small affairs and the wares less skillfully made and in some cases, afforded a secondary occupation to farming, oftentimes, not more than two or three men were employed with a boy as a helper. We find the Red Ware potteries the most numerous, and the existing examples of these wares, especially of the commoner shapes, more plentiful than Stone Ware, notwithstanding the fact that the Stone Ware is the most durable.

Crocks, jars, bottles, pitchers, milk-pans, churns, mugs, ring-bottles, and ink-stands are among the shapes, common to both wares. While plates, bread-trays, bean-pots, furniture and door-knobs, buttons, bowls, tea-pots, sugar-bowls, vases, money-banks, toys, shelf-ornaments, are pieces more closely identified with Red Ware.

Perhaps a short account of the old methods employed in making pottery, may be of interest as it will apply in a general way to the making of all the American Red Ware which has been men-

tioned. Even today, the processes are similar, the appliances alone are less primitive.

In the fall of the year, the clay was dug from the clay-pit and taken to the clay-mill to be ground. This mill was an upright post, set with several knives which revolved in a stationary tub, or vat, and was turned by horse-power. Water was mixed with the clay, and after about an hour's grinding, it became a soft yellowish mass, which was taken out on a bench and formed into rectangular blocks. These weighed about one hundred pounds a piece, and were closely piled in the cellar of the shop, to keep them moist and to prevent them from freezing. As the potter needed material, it was brought from the cellar to the work-bench, where lumps of the size required for use, were cut off and kneaded thoroughly. All gravel and foreign matter was picked out, and air bubbles removed by slapping. The potter next cut off a smaller piece, sufficient for one pot or dish. This he threw on the revolving table of the wheel, shaping it with his hands and fingers, and smoothing the outside with a small piece of wood or leather. As a finishing touch, a wet sponge was passed over both inside and outside. The wheel was then stopped, a fine wire was passed under the pot to loosen it from the board, and it was set away to dry. After a few days, when thoroughly dry, the base was smoothed off, and the handles and the spouts applied.

Next came the glazing, and if this was not done at the right time, the glaze was liable to peel off. The glaze was composed of lead, mixed with water and a little fine clay. The inside of a jar was glazed by pouring the liquid in, and whirling the pot around, until all spots were covered. The remaining glaze was then poured out. The out-side glaze was applied by dipping the object into the liquid. After drying once more, the object was fired in a kiln for about thirty-six hours, and allowed to cool for a week.

The lead glaze could be darkened by adding manganese, and a greenish tone was produced by verdigris, which was often daubed on the ware itself, giving it a mottled effect.

Pie-plates were made by rolling out the clay-like dough, into thin cakes, which were cut by a die cutter, into the proper sizes, and set away to get partially dry.

Then the slip decoration was applied, and beaten into the clay, making an even surface. Now, the clay was allowed to become about half dry, when it was ready to be shaped over the heavy clay moulds and the edges trimmed and finished with the "coggle" which made the serrations seen on nearly all of these plates. When perfectly dry, and after being slightly warmed, the lead glaze was applied on the inside of the plates only, by means of a large paint brush.

"Presentation pieces" did not have the slip beaten in, because they were not for use. So

the decoration was allowed to stand out in slight relief. These pieces, because they were intended to be ornamental, were taken greater care of, and are now more plentiful than the other pieces. (Miss Paull.)

At the Exhibition connected with the Hudson-Fulton Celebration in New York in 1909, Mr. Pitkin sent twenty pieces of red clay wares from his Collection. These twenty pieces were made in the last quarter of the eighteenth and first quarter of the nineteenth century, and were selected particularly to show the variety of shapes, sizes, colors, and decorations, and were from Maine, Massachusetts, Connecticut and Pennsylvania. Conventional pie-plates and flat wares were avoided in this selection. From *Maine* were sent from Mr. Pitkin's Collection No. 1, Mustard Pot, No. 3. Round jug, No. 5. Pot, No. 6. Jug. These all are from the vicinity of Portland, Maine, and of exceptionally fine colors, for Red Clay Wares.

From *Massachusetts* were sent No. 27. small pitcher, No. 29. mug, No. 31. small mug. These were selected because of their quaint shapes and sizes.

From *Connecticut* were sent No. 67. lion ornament signed "John Sanders 1817", No. 80. large water pitcher made at the Seymour Pottery, West Hartford, about 1790, the color effect produced by yellow "splotches" shot with green. No. 81. child's bank, with white slip decoration.

No. 164. black glaze jug, New London County. No. 166. Cider pitcher, rare shape and color. (Eastern Connecticut). No. 43. Jar. No. 54. Pitcher, vine tracery in color. No. 55. Mug, *Eastern Conn.*, green slip, fish motive. No. 57. Tall cylindrical mug, dark chocolate. No. 58. Small covered jar, fine coloring and tortoise-shell effect. No. 64. Water-pitcher, "smoke splotched" decoration.

From *Pennsylvania* were sent No. 150. Preserve jar with rope handles. Dated 1811. Decoration an American eagle, fish and flowers incised, and in green on a buff ground. No. 151. Gourd shaped vase, splotched decoration in Japanese taste. (The numbers refer to Mr. Pitkin's Collection in the Pottery Room of the Morgan Memorial, Hartford, Connecticut.)

This Collection consists of about two hundred pieces, those of especially fine coloring may be noted in Nos. 1, 2, 3, 5, 6, 11, 33, 34, 44, 50, 54, 57, 58, 60, 64, 80, 99, 100, 137, 138, 150, 151, 153, 155, 156, 160, 164, 166, 168. Those showing the early period of Connecticut make, are found under Nos. 50, 51, 52, 53, 54, 64, 80, 166. Examples of the less common shapes are Nos. 1, 6, 11, 33, 34, 43, 54, 59, 67, 74, 80, 81, 99, 101, 102, 108, 149, 151, 152, 154, 155, 156, 160, 166, 168. Pieces made to order or Gift Pieces are Nos. 38, 39, 41, 85, 95, 97, 98, 103, 106, 116, 117, and especially No. 170. Those bearing potter's marks are Nos. 11, 12, 13, 15,

16, 17, 18, 19, 20, 21, 22, 23, 67, 118, 119, 122, 123, 125, 148, 152, 168, 170.

Particular attention is called to No. 170. A pie plate (Plate 7) of Pennsylvana "Sgraffito" ware extremely interesting. Dr. Edwin A. Barber refers to this dish in his book entitled "The Tulip Ware of the Pennsylvania German Potters. Philadelphia, 1903," on page 168 and on page 165, illustration No. 66, is given a companion piece to it. Much interest centers around this piece in-as-much as the plate mentioned on page 165 was the first piece of this ware to attract attention to the existence of incised, inscribed slip ware made in the United States. This example, No. 170, is well worthy of study, being fine in color, workmanship, and design. It is a Gift or Presentation piece, inscribed with the recipient's name, dated on both sides. On the reverse side is scratched in the clay "Elizabeth Reiser, 1827, in Upper Hanuker Township, Montgomery County, Samuel Troxel, Potter." with German lettering.

In incised or Sgraffitto ware, which is peculiar to Pennsylvania, the red clay was covered with a coating of white slip, through which the design was cut, allowing the red clay underneath to show. These designs were often partially filled with other colors, green, brown, red, etc., etc.

Inscriptions formed borders around the edges and often included the date or the owner's name.

No. 7.

George Hubener was one of the Pennsylvania German potters who used this style of decoration and was one of the most elaborate. The exact location of his pottery is not known but the family name was at one time common in Montgomery County, Pennsylvania, about 1793. Another Pennsylvania German potter was Joseph Smith, who began business about 1763.

To Pennsylvania must be given the first place in the development of the Early American Pottery. This was the "most interesting of all the States in this industry, from 1733 to the middle of the Nineteenth Century." Dr. Edwin A. Barber of Philadelphia has written very exhaustively on this subject. In Miss Florence V. Paull's Lecture on "Early American Pottery" she states the following: "The most decorative and interesting of the early American Potteries, is that made by the German settlers in Pennsylvania from 1733 to the middle of the Nineteenth Century, and thanks to Dr. Barber's researches, many facts have come to light regarding it. The name 'Tulip Ware' had been given to it, because of the frequent use of the tulip as an element in its decoration. The first discovery of this was made by Dr. Edwin A. Barber, in 1891, when he found that a sgraffitto, decorated pie plate which he had supposed European, had an inscription around the edge, in Pennsylvania Dutch, a distinct German dialect, mixed with English.

This plate was the nucleus of what is now the most complete Collection of this Pottery in this country. Many of the pieces he obtained from descendants of the makers, and the information that came with them has helped to identify the work of some of the numerous potteries, which were known to exist in Eastern Pennsylvania. The earliest German immigrants to Pennsylvania came from the Upper Rhine in 1683. They continued to arrive in large numbers from the provinces and cities to the east and west of the Rhine and from Switzerland, until about 1727, after which immigration increased enormously up to the Revolution. The large number of foreigners, entering the port of Philadelphia, so alarmed the officials, that they required all masters of vessels to prepare lists of their passengers, and all foreigners were obliged to sign a Declaration of Allegiance and Subjection to the King and of Fidelity to the Proprietary of Pennsylvania. Many of the first German settlers were well-to-do and besides paying all the expenses of their journey to America, they bought large tracts of land after their arrival.

About 1717, however, the masses of the poorer classes began to come, excited by the favorable accounts sent back by those who had preceded them. No doubt, potteries were soon established, to supply house-hold needs. But the earliest piece so far known, is dated 1733 (a shaving basin). The Rhine provinces were a great producing section, and it naturally followed that the wares made

No. 8.

by the peoples from that section should closely resemble what they had made in their native land. The potters in the vicinity of Philadelphia, little by little were obliged to move farther to the west in the State.

Three techniques were employed in the decoration of the large plates which are more frequently found, than Hollow ware, although there are several such pieces, in a very large and complete Collection at the Pennsylvania Museum.

These types of decoration are slip, scratched or incised (called sgraffitto) and moulded. The last is the least common.

Slip is clay usually yellowish white in color, which has been mixed with water, until it is of the consistency of cream, and can be poured from a slip-cup or bottle. Some were of clay, with indented sides and one or more openings at the end, into which quills were inserted, through which the slip flowed. Another opening on top could be opened or closed, by the finger, thus regulating the stream. Some cups had as many as three quills and these were employed to trace the wavy parallel lines found on many plates.

The slip and sgraffitto wares made by John Leidy were among the best produced in the country. He died in 1838.

David Spinner born of Swiss parents in 1758 was considered quite an artist in his day and did all of his own decorating. He continued in the business until the close of his life in 1811.

His family were prominent in Buck's County, and he, himself, a Justice of the Peace for many years. Many of Spinner's signed pieces exist." (Miss Paull.)

Johannes Neesz (Nase) was a Pennsylvania potter born 1775, died 1867. Jacob Schell worked as early as 1830, also a Pennsylvania potter, and also, David Haring about 1840 and Jacob Taney of Buck's County.

Back of Old City Hall, New York, in 1735, John Remmy had a Stone Ware factory. The business continued until 1820, when a great-grandson of the founder, moved to South Amboy, N. J., and opened a pottery there. A little earlier another grandson had started a factory in Philadelphia, which is flourishing at the present time.

Israel Seymour made stone ware in Troy, N. Y., from about 1809 to 1865, and at Albany, Paul Cushman, a contemporary of Seymour, made salt-glazed pottery. These are some of the small potteries, that were turning out utilitarian wares in the Eighteenth and at the beginning of the Nineteenth Century.

After the middle of the Nineteenth Century, potteries began to flourish in many parts of the United States, particularly, in New Jersey, and New York, while in Aiken, South Carolina, the Southern Porcelain Company did a successful business until destroyed by fire in 1863 or 1864. Trenton, New Jersey and East Liverpool, Ohio were, and still are, great centers of Ceramic indus-

No. 9.

try. In East Liverpool, it is said that about half of the inhabitants are interested in the forty (odd) factories, where pottery and its accessories are produced on a large and profitable commercial basis.

Notes on the Pitkin and Woodbridge Pottery at Manchester Green, Conn.

The first *William Pitkin,* b. 1635, md. 1661, died 1694, md. Hannah Goodwin, b. 1637, died 1724.

Second child, *William,* b. 1664, md. 1686, died 1723. Elizabeth Stanley, b. 1669, died 1751.

Fifth child, *Col. Joseph,* b. 1696, md. 1729, died 1762; md. Mary Lord, b. 1702, died 1740.

Eighth child, *Capt. Richard,* b. 1739, md. 1758, died 1799; md. Dorothy Hills, b. 1731, d. 1826.

First child, *Richard,* b. 1759, md. 1782, d. 1822; md. Abigail Loomis, b. 1758, d. 1838.

Second child, *Elizabeth,* b. 1785, md. 1800, d. 1839; md. Dudley Woodbridge, b. 1783, d. 1844. Dudley Woodbridge was a brother of Wells Woodbridge, who was the first postmaster at Manchester Green. They were sons of Deodat Woodbridge. Deodat Woodbridge and his son Dudley, kept the Woodbridge Tavern.

Esther Wells Woodbridge, b. 1820, tenth child of Elizabeth Pitkin and Dudley Woodbridge m. Ralph Cone, b. Oct. 20, 1818.

In conversation with Mr. Ralph Cone, in July, 1909, he gave me the following information relative to the Pitkin and Woodbridge Pottery, of Manchester Green, Conn.:

"On the south side of the street, extending east from Manchester Center to Manchester Green, tracts of land were owned by Richard Pitkin. Near his residence, a mile east of the Center, was the chief place of business at the time of the Revolution. The settlement contained a store, a tavern, a black-smith's shop, a pottery, and a glass factory. (See Memorial History of Hartford County, Vol. 2, page 246, by Rev. S. W. Robbins). Near the Pitkin Glass Works and a little north-west of the same was a pottery (probably for Stone Ware, only), where were made jugs, jars, churns, bottles (barrel-shaped). A dozen men were employed here, and they fired one kiln.

"The firm was 'Pitkin and Woodbridge,' Richard Pitkin and Dudley Woodbridge, son-in-law of Richard Pitkin. The clay came from Mr. Pitkin's lot, about a quarter of a mile east of the house of Aaron Cook, Jr.,and it was known as the 'clay-hole piece.'"

On September 25th, 1909, on Saturday afternoon, I visited Mr. Ralph Cone again, and bought from him a salt-glazed stone ware jar, with "ear handles." It is ten inches high, five

inches the diameter of the base, six and a half inches diameter across the top (intended, but not exactly round). Top edge, three eighths of an inch in thickness. This jar was given to Mr. Ralph Cone's wife, Esther Wells Woodbridge, by her mother, Elizabeth Pitkin Woodbridge (Mrs. Dudley Woodbridge) and was made at the " Pitkin and Woodbridge " Pottery, Manchester Green, Conn.

Catalogue

OF

Early American Folk Pottery

Catalogue

of

The Early American Folk Pottery

The Albert Hastings Pitkin Collection

in the

Morgan Memorial, Hartford, Conn.

No. 1. Mustard pot. Rare russet color. Portland, Maine.

No. 2. Snuff jar. Choice color and mottling. Portland, Maine.

No. 3. Jug. Golden green. Portland, Maine.

No. 4. Pitcher, circa 1815. Portland, Maine.

No. 5. Pitcher. Seal brown and emerald green. Color and glaze unusual. Portland, Maine.

No. 6. Jug. Exceptional Japanese effect in color and glaze. Portland, Maine.

No. 7. Jug. "Smoke splotches." Portland, Maine.

No. 8. Jardiniere-shaped crock. Line decoration. Maine.

No. 9. Jug. Mottled glaze. Maine.

No. 10. Jug. Maine.

No. 11. Tea-pot. Black glaze. Medallion of Bolivar. Signed "John Mann Rahway" circa 1830, N. J.

No. 12. Pitcher. Black glaze. Metallic lustre. Signed "Geo. Hamlyn, East Lake Pottery. Bridgeton, N. J.". 2nd Quarter 19th Century.

No. 13. "Toby" pitcher. Signed "American Pottery Co., Jersey City, N. J." circa 1840.

No. 14. Shaving mug. N. J.

No. 15. Toilet pitcher. Flint enamel. Tortoise-shell decoration. Signed "Lyman, Fenton & Co. Fenton's Enamel, Patented 1849, Bennington, Vt."

No. 16. Toilet bowl. (Same as No. 15.)

No. 17. Soap dish. (Same as No. 15.)

No. 18. "Toby" bottle. (Same as No. 15.)

No. 19. "Toby" bottle. (Same as No. 15.)

No. 20. Water pitcher. (Same as No. 15.)

No. 21. Toilet bowl. (Same as No. 15.)

No. 22. Water pitcher. "Scrodled" ware. Signed "United States Pottery Co. Bennington, Vt." Circa 1850.

No. 23. Hound handle pitcher. Hunting scene in relief. Signed "Nichols & Alford, Manufacturers, Burlington, Vt., 1854."

No. 24.
No. 25.
No. 26. Barrel-shaped spirit flask. Mass.
No. 27. Cream pitcher. Mass.
No. 28. Pitcher. Mass.
No. 29. Mug. Circa 1820. Mass.
No. 30. Quart pitcher, circa 1825. Mass.
No. 31. Small pitcher. Mass.
No. 32.
No. 33. Fruit dish. Molded sides, green and russet glaze. 2nd quarter 19th Century. Maine.
No. 34. Bowl. Fine glaze circa 1825. Conn.
No. 35. Small pitcher. Conn.
No. 36. Small jug. Conn.
No. 37. Cake mold. "Spiral flute." Conn.
No. 38. Spice jar. Marked in yellow slip. "D. H:" Conn.
No. 39. Straight sided jar. Marked "29" in slip. Conn.
No. 40. Preserve jar with cover. Conn.
No. 41. Spice jar. Marked "H. A" in slip. Conn.
No. 42. Small jar. Conn.
No. 43. Jar. Light-brown glaze. Conn.
No. 44. Jar. Dark-brown glaze. Conn.
No. 45. Covered jar. Conn.
No. 46. Preserve jar. Unusual shape. Incised lines. Early 19th Century. Conn.
No. 47. Jar. New London Co., Conn.

No. 48. Covered jar. "Smoked splotched." Norwich, Conn.
No. 49. Jar, ear handles. Norwich, Conn.
No. 50. Pitcher. Black glaze. Circa 1800. Conn.
No. 51. Small mug. "Strap handle" circa 1810. Conn.
No. 52. Cup. Slip decoration. Early 1800. Conn.
No. 53. Pitcher. Conn.
No. 54. Pitcher. "Strap handle." Rare shape, color and glaze. circa 1810. Conn.
No. 55. Mug. Green slip decoration. Eastern Conn.
No. 56. Small cream pitcher. Conn.
No. 57. Tall drinking mug. Windham Co., Conn.
No. 58. Preserve jar. Exceptional color and glaze. Tortoise-shell effect. Eastern Conn.
No. 59. Small cup. Conn.
No. 60. Drinking cup. Marbled glaze. Conn.
No. 61. Bottle. Conn.
No. 62. Bottle. Flat Sides. Conn.
No. 63. Bottle. Conn.
No. 64. Pitcher. Black on orange. Fine shape, color and glaze. Early 19th Century. Conn.
No. 65. Canister. New London Co., Conn.
No. 66. Spirit flask. Conn.
No. 67. Figurine, lion. Signed "John Sanders, 1817." Conn.

No. 68. Jar. Orange and black glaze. Conn.
No. 69. Jar. Glazed inside only. 1st quarter of the 19th century. Hartford, Conn.
No. 70. Small bottle. Glazed inside only. Conn.
No. 71. Small jar with handle. Conn.
No. 72. Small jar with handle. Conn.
No. 73. Bean pot with cover. Conn.
No. 74. Melon-shaped jar. Very dark glaze. Circa 1825. Eastern Conn.
No. 75. Covered preserve jar. Conn.
No. 76. Crock. Glazed inside. Conn.
No. 77. Small jug. Conn.
No. 78. Straight-sided crock. Seymour Pottery. Hartford, Conn.
No. 79. Small crock. Glazed inside. Conn.
No. 80. Large melon-shaped pitcher. Light brown glaze, yellow slip splotches shot with green. Seymour Pottery. Hartford, Conn. circa 1800.
No. 81. Money bank. White slip decoration. Conn.
No. 82. Decorated vase. Circa 1850. Conn.
No. 83. Cream pitcher. Conn. Circa 1850.
No. 84. Cider mug. Unglazed. Early 19th Century. Conn.
No. 85. Plate. Slip. Marked "Sarah's Dish." Conn.
No. 86. Meat dish. Slip decorated. Marked xv (Size.) Conn.
No. 87. Meat dish. Conn.
No. 88. Milk pan. Seymour Pottery, Hartford, Conn. Early 1800.

No. 89. Milk pan. Conn. Early period.
No. 90. Milk pan. Seymour Pottery. Hartford, Conn. Early 1800. (Same as No. 88.)
No. 91. Deep dish. 15 inches. Conn.
No. 92. Same as No. 91.
No. 93. Plate. Conn.
No. 94. (None.)
No. 95. Presentation dish. "James Gordon Bennett" in yellow slip. Conn.
No. 96. Plate. Conn.
No. 97. Plate. "O. K." 1843 in green slip. Conn.
No. 98. Dish. "Cup." Conn.
No. 99. Small plate. Deep orange glaze. Conn.
No. 100. Small plate. Russet glaze. Conn.
No. 101. Oval fruit dish. Variegated slip decoration. Conn.
No. 102. Bread tray. Serpent decoration. Conn.
No. 103. Pie plate. "A. B. C." Conn.
No. 104. Pie plate. Unused. circa 1840. (Late period.) Conn.
No. 105. Pie plate. Seymour Pottery. (Late period. Circa 1835. Conn.
No. 106. Pie plate. "Mince Pie." Norwalk Pottery. Conn.
No. 107. Deep dish. Circa 1840. Conn.
No. 108. Bowl. Conn.
No. 109. Small milk pan. Conn.
No. 110. Plate. 1st quarter of the 19th Century. Conn.

No. 111. Same as No. 110.
No. 112. Same as No. 110.
No. 113. Plate. Conn.
No. 114. Plate. Conn.
No. 115. Plate. Conn.
No. 116. Small plate. "Cook." Conn.
No. 117. Small plate. Initialed. Conn.
No. 118. Potters mold. "J. B. G." 1833. Conn.
No. 119. Potters mold. "M. Smith & Sons." Norwalk, Conn.
No. 120. Furniture knobs. Norwalk, Conn. circa 1850. Conn.
No. 121. Coat buttons. Tortoise-shell glaze. So. Norwalk, Conn. 1825.
No. 122. Stone ware pitcher. "Goodwin & Webster" Hartford, Conn. Circa 1820.
No. 123. Stone ware hot water bottle. Webster & Seymour." Hartford, Conn. Circa 1830.
No. 124. Stone ware pitcher. Blue decoration. Conn.
No. 125. Small stone ware jug. "D. Goodale." Hartford, Conn. Circa 1810.
No. 126. Gray stone ware scent bottle. Conn.
No. 127. Stone ware gallipot. Conn.
No. 128. Flower pot and saucer, pie crust edge. Conn.
No. 129. Large melon-shaped jar. New London, Conn.

No. 130. Candle stick. Elaborate modelling. Rockingham ware. Ohio.
No. 131. Pair of ink-stands. Ohio.
No. 132. Ink-stand. Grotesque modelling. Ohio.
No. 133. Custard cup. Circa 1850.
No. 134. Same as No. 133.
No. 135. Pitcher. Penn.
No 136. Tea-pot tile. Penn.
No. 137. Deep dish. Light body, combed decoration. Probably So. Penn.
No. 138. Same as No. 137.
No. 139. Same as No. 137.
No. 140. Plate. Conn.
No. 141. Same as No. 140.
No. 142. Deep dish. Serpent decoration, green and yellow slip. Penn.
No. 143. Elaborately ornamented dish. Molded and impressed decoration. Mottled glaze. Penn. 2nd quarter of the 19th Century.
No. 144. Toy pitcher. Penn.
No. 145. Toy jug. Penn.
No. 146. Large mug. Seal brown. Penn.
No. 147. Small pitcher. Penn.
No. 148. Sugar bowl. "J. S. Henne." Circa 1850. Penn.
No. 149. Small deep dish. Penn.
No. 150. Jar. Straight sides. Twisted ear handles. Elaborate incised decoration. Dark green on buff ground. Eagle, fish and flower motive. Dated 1811. Penn.

No. 151. Bottle-shaped vase. Rare tortoise-shell effect. Purplish splotches on light buff ground. Penn.

No. 152. Small covered pitcher. Reddish brown glaze, colored slip decoration. Penn.

No. 153. Small jar, ear handles. Mottled brown glaze. Slip decoration. 1st quarter of the 19th Century.

No. 154. Stand for Betty Lamp. Penn.

No. 155. Small plate. Buff slip on dark glaze. Penn.

No. 156. Deep plate. Tooled Marly. Colored slip decoration. Penn.

No. 157. Compressed octagonal dish. Green & white slip decoration. Dated 1839. Penn.

No. 158. Penn. Tulip ware dish. Glaze badly flaked.

No. 159. Large deep dish. Brown and white slip decoration. Tulip motive. Penn.

No. 160. Money bank. Unusual color and glaze.

No. 161. Water pitcher. First Parian ware made in the U. S. A. Marked "United States Pottery Co., Bennington, Vt." circa 1846.

No. 162. Goblet vase. Flint enamelled ware, Bennington, Vt.

No. 163. Toby jug. Flint enamelled ware, Bennington, Vt.

No. 164. Black glazed jug. Conn. Circa 1820.

No. 165. Large preserve jar. New London, Conn.

No. 166. Water pitcher. Unusual glaze and color. Norwich, Conn. Circa 1810.

No. 167. Bread tray. Norwalk, Conn.

No. 168. Foot bath. Choice example of Bennington ware. Marked and dated 1849, Vt.

No. 169.

No. 170. Sgraffito pie plate. Presentation piece to "Elizabeth Reiser" by "Samuel Troxel, Potter, 1827." Upper Hanover township, Montgomery County, Penn. Inscribed, signed and dated.

No. 171. Jar. New London Co., Conn.

Potters:

D. Goodale.
Goodwin and Webster, jug. 1818-1820.
Webster and Seymour, hot water bottle.
C. Webster and Son, 1826-1830.
Norton and Russell, about 1826.

To order or Gifts:

Nos. 95, 97, 98, 116, 117, 85, 38, 41, 39, 103, 106.

Dated:

67, 97, 118, 119, 150, 157.

Potters' Marks:

15, 16, 17, 21, 23, 20, 22, 18, 19, 148, 67, 11, 12, 13, 118, 119, 122, 123, 125, 152, 161, 168.

Conn. Shapes:

43, 34, 155, 154, 74, 54, 33, 59, 80, 160, 6, 81, 151, 11, 101, 108, 99, 156, 67, 149, 152, 166, 168, 102.

Colors. Greens, browns, grays.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, Maine. 164, 166, 137, 138, 139, 99, 100, 155, 56, 34, 54, 64, 58, 44, 33, 80, 160, 151, 50, 57, 60, 153, 11, 150.

Resolutions and Tributes

TO

Mr. Albert Hastings Pitkin

Tributes

The following Tribute to Mr. Albert Hastings Pitkin of the Morgan Memorial, Hartford, Conn., was paid by Miss Florence V. Paull-Berger at a lecture given by her at the Metropolitan Museum, New York, January 13, 1918. The topic of her lecture was "Early American Pottery" and Mr. Pitkin had been asked to give the lecture, but died October 14th, 1917, and Miss Paull was asked to supply his place.

"The recent death of Mr. Albert Hastings Pitkin, Curator of the Morgan Memorial of Hartford, Conn., who was to have spoken to you today was a great loss not only to the Museum world, but also to all who are interested in the study of Early American Art.

Mr. Pitkin and his close friend, Dr. Edwin A. Barber for many years Director of the Penn Museum at Philadelphia, whose death occurred a short time before Mr. Pitkin's, had to-

gether specialized in the study of American Pottery and were widely recognized as experts on the subject.

As early as 1893 Dr. Barber had published his volume on 'The Pottery and Porcelain of the United States,' which covers the history of the Ceramic country from the period of the American Indian to the later years of the 19th Century. No work on the subject has since been written which can supersede it.

Dr. Barber's chief interest was in the decorated wares of the German settlers in Pennsylvania and he published a monograph on Tulip Ware (as it is called), of the Pennsylvania German potter, in which the subject is very thoroughly treated. For many years he has been gathering fine examples of this Pottery for the Penn Museum and the Collection there is unrivalled as far as I know.

Mr. Pitkin's studies were devoted to the wares made in New England such as the Stone Ware and Red glazed wares of Connecticut, and the productions of the United States Pottery at Bennington, Vermont. Like Dr. Barber, he collected steadily along the lines where his interest lay, and his Collection of choice examples of Red Ware and Bennington may be seen in the Morgan Memorial at Hartford where his recent installation of the beautiful objects presented to the Museum by Mr. J. P. Morgan cannot fail to impress all visitors.

In speaking to you on Early American Pottery, I feel that it is quite impossible for me to take the place of one who was such an authority on the subject, and who had studied the New England Folk Pottery with such enthusiasm.

It is interesting to know that Mr. Pitkin's love for this 'Folk Pottery' was first aroused by having given him a little jar which was brought from Salem, Mass., by his wife.

Mr. Pitkin did not limit his Collection of Red Ware to that made in Connecticut, but included some of the Pennsylvania and New Jersey products. I have already mentioned Mr. Pitkin's unrivalled Collection of Bennington, Vt. Pottery in the Morgan Memorial, Wadsworth Atheneum, Hartford, Conn."

Mrs. Florence V. Paull-Berger succeeded Albert Hastings Pitkin, as Curator of Wadsworth Atheneum, June first, 1918, after many years' connection with the Museum of Fine Arts, Boston, Mass.

Dr. F. W. Gunsaulus, President of The Armour Institute of Technology of Chicago writes in a recent letter:

"No one has passed out of my life in recent days except Dr. Barber, whose presence was more beneficent and loved than that of Albert H. Pitkin. . . . . His great Memorial is in the heart of his friends and in the work he did in the City of Hartford."

In connection with the work of installing the Morgan Collection at the Morgan Memorial, Hartford, Mr. J. P. Morgan writes: —

"I was very much interested in the way in which Mr. Pitkin worked out the installation in the Museum and very grateful to him for the skill and ability that he has shown in that arrangement."

Henry R. Howland of Buffalo, New York, President of the American Association of Museums, writes:

"Through his connection with the American Association of Museums I had learned to know Mr. Pitkin quite well, and it is a sense of personal loss that comes to me, now that he has been taken from us. His quiet ways, his efficiency and his interesting personality, all made for a friendship, the memory of which will always be a happiness to me."

Mr. George Hart of 28 Wardour Street (Piccadilly Circus) London W. of date, June 8th, 1918, writes:

"I feel that I have lost a very dear and valued friend in the late Mr. Pitkin. I am quite sure his loss will be keenly felt by all who had the privilege of knowing him."

Resolution of the Walpole Society

At a meeting of the Walpole Society, held at the house of the " Club of Odd Volumes " in Boston, on November ninth, Nineteen Hundred Seventeen, after a feeling tribute paid by one of the members, to the memory of the late Albert Hastings Pitkin, it was unanimously

VOTED that through a Committee consisting of Messrs. Henry W. Erving and Luke Vincent Lockwood, the Society express to Mrs. Pitkin its deep sorrow at the loss of its valued associate, and its sincere sympathy with Mrs. Pitkin in her bereavement.

The Society highly esteemed the many excellencies of character of their late friend, and valued his companionable qualities and his great interest in all the aims of the Society.

It also greatly appreciated his knowledge of Ceramic Art, and his faithful persevering study and research into matters connected therewith, together with his ever cheerful readiness to assist others in its study, and to impart his information to all earnest students.

The Walpole Society and its members, individually have sustained a heavy loss in the passing of Mr. Pitkin.

Signed HENRY W. ERVING,
LUKE VINCENT LOCKWOOD,
for the Walpole Society.

This Resolution is beautifully engraved.

Resolutions of the Hartford Ceramic Art Club

WHEREAS, it has pleased Providence to remove from our midst, our respected friend and Honorary member, Albert Hastings Pitkin, thereby leaving a vacancy in our Club that can never be filled, therefor be it

Resolved, that we express our sense of the high character of his attainments, his rare artistic perceptions, his unfailing courtesy and his generous help and encouragement, to us, in our work for the advancement of Ceramic Art, and be it *Resolved* that we express to Mrs. Pitkin our profound sympathy in her bereavement and the assurance that his memory will always be revered among us, and be it *Resolved* that a copy of these resolutions be sent to Mrs. Pitkin, and that they be spread upon the Minutes of the Club.

Signed ANNIE W. GIBSON, *President,*
MARY A. SMITH, *Secretary.*

November ninth, Nineteen Hundred Seventeen.

These Resolutions are very beautifully engraved.

Resolutions of the Municipal Art Society of Hartford, Connecticut

Resolved, that the Directors of the Municipal Art Society express publicly their sense of the deep loss, both to this Society and to Hartford, which we have suffered in the death of Albert Hastings Pitkin.

As Curator of the Collections in the Morgan Memorial, Mr. Pitkin's thorough knowledge of the Art treasures of our city was always gladly placed at the services of any of our citizens, and his enthusiastic interest in all that had to do with the artistic life of Hartford, was of the greatest value to this community.

His death so soon after the formal opening to the public of our beautiful J. Pierpont Morgan Art Collection, deprives us of an unique and valuable contribution of service to our civic life, at a time when it is most needed.

Signed WILLIAM H. HONISS, *President,*
LEILA ANDERSON, *Secretary.*

Resolutions of the Trustees of Wadsworth Atheneum

At a meeting of the Trustees of Wadsworth Atheneum, held on the 17th day of November, 1917, the President, having announced the great loss which the Institution had suffered in the death of Mr. Albert H. Pitkin, General Curator, the following vote was passed: —

Since the last meeting of the Trustees of Wadsworth Atheneum, the General Curator, Mr. Albert H. Pitkin, has been taken from us, by death.

Mr. Pitkin was interested in the Atheneum, long before he had any official position here. This interest was manifested by gifts and Loan Exhibitions, from his varied and valuable Collections.

In 1910, he was appointed Curator of the Department of Ceramics, and while this position was purely Honorary, he gave to it very largely of his time and thought. He, not only himself made important gifts and loans, but he labored, zealously and successfully to secure the same from others.

In 1916, he was appointed General Curator of Wadsworth Atheneum and from that time, he devoted himself, untiringly, to the work of his office, and he discharged its responsibilities and duties, with a faithfulness, which is beyond all praise.

His remarkable attainments as a student and collector of Early American Pottery were recognized by all of the leading Museum authorities throughout the country, and he had been invited to lecture on this topic during the coming winter, before the Metropolitan Museum of Art, New York City.

On the personal side, his death has brought grief to all of his associates, and we sorrow most of all, that we shall see his face here, no more.

Resolved, that this Minute be entered on the Records of the Atheneum and that a copy be transmitted to his family with the assurance of the sincerest sympathy of the Trustees of Wadsworth Atheneum in their great bereavement.

DR. FRANCIS GOODWIN, *President,*
JAMES B. CONE, *Secretary.*

Albert Hastings Pitkin.

From the earliest settlement of New England, the name of Pitkin has been an eminent one in the annals of its history.

A worthy and prominent member of this family, Albert Hastings Pitkin was born August 20, 1852 in Hartford, Connecticut, son of Albert Palmer and Jane Ann (Hastings) Pitkin, died there October 14, 1917.

He was a lineal descendant of William Pitkin who was born in England in 1635 and died December 16, 1694. He came from England to America in 1659 and was admitted a freeman October 9, 1662. He was appointed in 1662 as Prosecutor for the Colony; in 1664 appointed Attorney General by the King; in 1675 and until 1690 was the representative of Hartford in the Colonial Assembly; was Treasurer of the Colony in 1676, and Commissioner to the United Colonies; was appointed in 1676 to negotiate peace with the Narragansett and other Indian tribes; elected a member of the Colonial Council

in 1690. He was one of the principal citizens of the town and was appointed with John Crow to lay out the first main street and other streets on the east side of the Connecticut river. He married in 1661, Hannah Goodwin, the only daughter of Hon. Ozias Goodwin and Mary (Woodward) Goodwin.

Roger Pitkin, eldest child of William and Hannah Pitkin was born in 1662 and died November 24, 1748. He was appointed Captain of the first Militia Company on the east side of the river and was actively engaged with his company in the defense of the town against the Indians in 1704 and also, at other times. He owned the Covenant with the First Church of Christ in Hartford November 22, 1685.

In 1683, he married Hannah Stanley, daughter of Captain Caleb and Hannah (Cowles) Stanley. The father of Captain Caleb Stanley was a passenger with the Rev. Thomas Hooker when he came to America. Roger and Hannah Pitkin were the parents of Jonathan Pitkin who was born March 1, 1697 and married in 1728 Rebecca, a daughter of Philip Smith of Hadley, Massachusetts.

Jonathan Pitkin, Jr., their son, was born in 1730, and died December, 1812. He married in 1760, Lucy, a daughter of Dr. Joseph and Elizabeth (Hollister) Steele born January 24, 1740, and died February 20, 1804.

Ezekiel Pitkin, their second child, was born January 26, 1763 and died May 12, 1843. Previ-

ous to 1807, he married Euphemia Chapman and they were the parents of Denison Palmer Pitkin born February 15, 1807, died July 18, 1781. He married in 1828 Phoebe Dunham, daughter of Benjamin Turner of Mansfield, Connecticut. She was born July 10, 1807, and died September 7, 1866.

Albert Palmer Pitkin their son was born February 27, 1829. He married November 4, 1851, Jane Ann Hastings, a daughter of Captain Henry and Sarah Ann (Dewey) Hastings, born December 8, 1828, died February 1, 1876, in Hartford, Connecticut. Albert Palmer Pitkin and Jane Ann (Hastings) Pitkin had three sons, Albert Hastings Pitkin born August 20, 1852; md. Sarah Howard Loomis, April 23rd, 1874. He died October 14th, 1917.

Howard Seymour Pitkin born October 31, 1860; md. Nellie Bulkeley Hutchinson October 31, 1893. She died December 27, 1916. He died October 23, 1917.

William Taft Pitkin born April 20, 1867; md. Nellie White Kennedy March 15, 1893.

ALBERT HASTINGS PITKIN, son of and eldest child of Albert P. and Jane Ann (Hastings) Pitkin was born in Hartford August 20th, 1852, and died there October 14th, 1917. Upon leaving school, he entered the Connecticut Mutual Life Insurance Company of Hartford and remained with that Company until he became connected with the Morgan Memorial. In 1910 he was

appointed Curator of Ceramics in the Morgan Memorial, Hartford, Conn., and in the fall of 1916 General Curator of the Wadsworth Atheneum and the Morgan Memorial. For years Mr. Pitkin was a student of, and collector of Ceramics, specializing in Early American Pottery. In connection with his work he had made extensive travels in this country and in Europe. On one of these trips, he visited twenty-six of the principal museums of Europe in order to learn their methods of classification and installation.

In company with a friend, the late Dr. Edwin A. Barber, who was director of the Pennsylvania Museum of Philadelphia, Mr. Pitkin made a trip to Mexico and at another time was ten months on the Pacific coast. They together visited the great Exposition of Mohammedan Art in Munich in 1910.

He installed the J. Pierpont Morgan collections in the Morgan Memorial; the Samuel P. Avery Silver and Cloisonne collections, all the pottery in the Pottery Room and the Furniture and Silver Collections of Mr. George Dudley Seymour, there.

There is perhaps, no finer collection of antique furniture and pottery than that owned and collected by Mr. Pitkin, during his life to be found in the entire state. A portion of his collection is on view in the Morgan Memorial of Hartford. In addition to his pottery collections, he also

specialized in rare books and his library contained many priceless volumes.

He assisted in installing many collections of pottery in New York, Albany, Philadelphia, Waterbury, Litchfield and New Haven.

He was a member of the First Church of Christ in Hartford, which he joined in 1871 when Rev. George Leon Walker was pastor there and who was an intimate friend of Mr. Pitkin.

He was a member of the Society of Mayflower descendants in Connecticut and several times was a delegate to the Triennial Congress at Plymouth, Mass. He was a member of the Jeremiah Wadsworth Chapter, Sons of the American Revolution, of the Connecticut Historical Society, of the Walpole Society, of the National Association of Museums to which he was often sent as a delegate from the Wadsworth Atheneum, to their meetings in New York, Boston, Philadelphia, Washington, Milwaukee and Chicago. On April 23, 1874, Mr. Pitkin married Sarah Howard Loomis, daughter of Chester and Mary Weston (Thayer) Loomis of Boston, Mass. The latter was a lineal descendant of John and Priscilla (Mullins) Alden of the Pilgrim Colony, and the former of Joseph Loomis one of the pioneer settlers of old Windsor, Connecticut in 1639. Fifty acres of the old Loomis homestead has been devised as the building site of the Loomis Institute. It is interesting to know that this piece of land has been in the possession of the Loomis

Family, ever since it was first bought by Joseph Loomis the first settler, February 2, 1640 in the early settlement of the town of Old Windsor.

Index

Index

Alsop, Joseph, 31.
Anderson, William, 31.
Avery, Samuel P., 142.

Baker, James, 31.
Barber, Dr. Edwin A., 11, 37, 40, 69, 78, 105, 129, 130, 142.
Barber, Enoch, 30, 32.
Beach, F. Bagnall, 27.
Beerbower, L. B., 31.
Belding, David, 93.
Bennett Brothers, 27.
Bennington, Vt., 16, 70.
Benton, George, 90.
Berger, F. V. P., 77, 96, 129, 131.
Boardman, S., 91.
Boardman, Stanley, 90.
Boardman, Thomas, 91
Boardman, T. D., 91.
Boyden, George, 93.
Brooks, Hervey, 16.
Buel, Lucretia, 16.
Buel, Jonathan, 16.
Burglin, John, 31.
Burtleman, William, 31.

Caldwell, James, 31.
Caldwell, John, 31.
Caldwell, John, Jr., 31.
Carey, Adam, 32.
Cartwright, William, 31.
Cartwright, John, 31.
Chase, L. & B. G., 97.
Clarke, Decius, 32, 34.
Cone, James B., 137.
Cone, Ralph, 110.
Coxe, Dr. D., 88.

Cross, Peter, 90.
Cullien, Thomas, 32.
Cushman, Albert, 34.
Cushman, Paul, 108.

Day, Charles H., 93.
Danforth, Augustus, 32.
Dewey, 22.
Dorset, Vt., 19.
Dow, George Francis, 78, 96.
Doulton, 30.
Dyer, Walter, 41.

Eastlake Pottery, 116.
Edmunds, Barnabas, 97.
Emmons, Mrs. C. H., 35, 78.
Erving, Henry W., 78, 90, 133.

Fenton, 23, 28, 40.
Fenton, Christopher, Webber, 18, 19, 25, 26.
Fenton, Fanny, 34.
Fenton, Louise Anna, 34.
Fillmore, Henry D., 34, 40.
Fry, Theophile, 29, 31, 33.

Gager, 28.
Gates, Henry S., 32, 33, 78.
Gilbert, Miriam, 87.
Godfrey, 34.
Godfrey, Frederic, 38.
Godfrey, Rufus, 32.
Goodale, Daniel, 88, 90, 121.
Goodwin, 16, 85, 86.
Goodwin, Ebenezer, 86, 87.
Goodwin, Dr. Francis, 137.
Goodwin, George T, 87.
Goodwin, Hannah, 109.
Goodwin, Horace, 88, 90.
Goodwin, Harvey, 87.
Goodwin, Harvey B., 87.
Goodwin, Horace H., 87.
Goodwin, Isaac, 86.
Goodwin, Nathaniel, 86.
Goodwin, Ozias, 86.
Goodwin, Pitts, 87.
Goodwin, Seth, 86, 87, 88.
Goodwin, Thomas O'Hara, 87, 88.
Goodwin, Wilbur E., 87.
Goodwin, William, 86.
Greatbach, Daniel, 20, 29, 33, 40.
Greenslit, Frank, 38.

Guilford, Mrs. John L., 94.
Gunsaulus, Dr. F. W., 94.

Hall, Henry, 18, 20, 25.
Hamlyn, George, 116.
Hancock, Frederic, 38.
Haring, David, 108.
Hastings, 92.
Hastings, Andrew, 91.
Hastings, Benjamin, 91.
Hastings, Henry, 91.
Hastings, Wellington, 93.
Harrison, John, 20, 30, 33.
Hartford Ceramic Art Club, 134.
Hart. George, 132.
Henne, J. S., 122.
Hews, Abram, 94, 95.
Hickmott, William J., 78.
Hills, Dorothy, 109.
Hinman, W. S., 17.
Hollins, William, 30.
Hollis, Dr., 28.
Howland, Henry R., 132.
Hubener, George, 105.
Hutchins, Thomas, 32.

Jeffords, J. J., 33.
Johnson, Jerome, 38.

Kendall, Miles, 96.
Keough, John, 32, 34.
Kettle, Jonathan, 96.
Keyes, Samuel, 23, 28.
Kimball, C. C., 38.

Lawton, Henry, 30.
Lawton, Joseph, 30.
Leake, Charles, 30, 32.
Leake, W. G., 30, 31, 32, 78.
Leake, William, 30.
Leake, William L., 32.
Lear, Enoch, 31.
Leidy, John, 107.
Leigh, John, 30, 31, 32.
Loomis, Abigail, 109.
Lord, Mary, 109.
Lockwood, Luke Vincent, 133.
Lyman, 28.
Lyman, A. P., 21, 25, 27.
Lyman & Fenton, 28, 72.

Maddock, William, 31.
Mann, John, 116.
Marquis, Charles, 18.
McQuire, Daniel, 32.
McQuire, Patrick, 32.
McDougal, James, 32.
McDougal, Samuel, 32.
McLea, William, 31.
Molds, John, 31.
Moon, Dick, 31.

Moore, Enoch, 31, 32, 34.
Moore, Henry, 32.
Moore, William, 32.
Morgan, J. P., 132.
Morgan, J. Pierpont, 130, 142.
Municipal Art Society, 135.

Nase, Johannes, 108.
New London, 117, 118, 121, 123, 124.
Nichols & Alvord, 116.
Nichols, E. L., 18.
Norton, Capt., 17.
Norton, David, 16.
Norton & Fenton, 23, 70, 71.
Norton, Edward, 18, 20, 21, 38, 42.
Norton, Edward L., 42.
Norton, Frank, 38.
Norton, John, 16, 17, 19, 20, 21, 38, 42.
Norton, Julius, 20, 42.
Norton, L., 27.
Norton, Luman, 16, 19, 23, 34, 42.
Norton, Luman, P., 42.
Norton, Louisa, 19.
Norton, Mrs. L. S., 22.
Norwalk, 120, 121, 124.
Norwich, 118, 124.
Oatman, Andrew, 78.
Osborne, Joseph, 96.
Osborne, William, 96.
Ostrander, 22.
Orcutt, Eleazer, 93.
Orcutt, W. & E., 93.
Owens, William, 31.

Park, 28.
Park, Calvin, 25, 34.
Peeler, Anson, 28.
Pierce, John, 16.
Pitkin Collection, 23, 24, 29, 35, 70, 73, 102, 103, 109.
Pitkin Glass Works, 110.
Pitkin, H. & J. F., 91.
Pitkin, Richard, 110.
Pitkin, William T., 78, 141.
Pitkin & Woodbridge, 109, 111.
Portland, 114.
Platt, Thomas, 31.
Pruden, John, 31.
Putnam, G. P., 41.

Reed, Joseph W., 96.
Remmy, John, 108.
Ridgways, 31.
Riddle, Charles, 32.
Riddle, Dwight, 32.
Risley, Albert, 90.
Robinson, 22.
Robinson, D. F., 90.

Robinson, George, 23, 78.
Rockwood, George, 18.

Salem, 97.
Sanford, Charles, 32.
Sanders, John, 118.
Schell, Jacob, 108.
Seabridge, William, 31.
Sedman, John, 31.
Seymour Pottery, 119, 120.
Seymour, George Dudley, 142.
Seymour, Israel, 108.
Seymour, Nathaniel, 84.
Seymour, O. H., 90, 91.
Sibley, 32, 34.
Silliman & Goodrich, 41.
Smith, Elbert, 92.
Souter, John, 90.
Southern Porcelain Pottery, 108.
Southwick, William, 97.
Spinner, David, 107.
Stuart, Levi, 90.
Stanley, Elizabeth, 109.
Stanley, Harriet, 94.
Stanley, Rufus A., 94.
Southwick, James Chapman, 97.

Taney, Jacob, 108.
Thatcher, 20, 21.
Theis, Stephen, 31, 32, 33.
Tittery, Joshua, 88.
Troxel, Samuel, 124.
Tudor, Charles, 17.
Tunicliff, Joseph, 31.

Umpleby, William, 31.
U. S. Pottery, 72, 73.

Vance Faience Co., 30.
Van Loon, S. D., 93.

Wadhams, Jesse, 16.
Wadsworth Atheneum, 136.
Walpole Society, 133.
Walker, Mrs. W. B., 22, 40, 78.
Webb, G. E., 92.
Webster, 88.
Webster, Anne, 86.
Webster, C., 88.
Webster, C. T., 90.
Webster, Henry, 91.
Webster, McCloud, 90.
Webster, M. C., 91.
Webster & Seymour, 121.
Wells, William, 32.
White, Ralph H., 34.
Whittemore, Joseph, 96.
Wilcox, 32, 34.
Wilson, Moses, 17.
Williams, James, 38.

Williams, Susan F., 87.
Williamson, Frederick J., 50, 51, 78.
Woodbridge, 109.
Woodbridge, Esther Wells, 110.
Wood, Enoch, 95.
Woodward, Mary, 86.
Wray, Leonard, 31.
Wray, William, 31.

Cream Ware, 20, 55.
Flint Enamel, 38, 39, 40, 41, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 72, 115, 122.
Lava, 38, 40.
Marbled, 47.
Parian Ware, 20, 24, 25, 28, 33, 35, 38, 39, 40, 41, 46, 51, 52, 53, 54, 55, 56, 57, 71, 72, 73.
Red Ware, 15, 17, 22, 42, 81, 82, 89, 98, 99.
Rockingham, 18, 19, 20, 24, 25, 28, 31, 32, 33, 34, 38, 39, 42, 43, 44, 70.
Salt-glaze, 37.
Scrodled, 38, 47, 55, 73, 115.
Sgraffito, 104, 107, 123.
Stone-ware, 15, 22, 24, 39, 43, 86, 92, 98, 99, 108, 110, 120.
Tulip Ware, 104, 105.
White Granite, 38, 47, 54, 57.

University of
Connecticut
Libraries

39153021067329